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AND-BOOK

LOMBARDY & VENICE

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HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

PART I.

NOTICE.

THE Editor of the HANDBOOK FOR ITALY is very solicitous to be favoured with corrections of any mistakes and omissions which may be discovered by persons who have made use of the book. Those communications especially will be welcomed which are founded upon personal knowledge, and accompanied by the name of the writer to authenticate them. Travellers willing to make such communications are requested to have the kindness to address them to the Editor of the Handbook, care of Mr. Murray, Albemarle Street.

CAUTION TO TRAVELLERS.—By a recent Act of Parliament, the introduction into England of *foreign pirated Editions* of the works of British authors, in which the copyright subsists, is *totally prohibited*. Travellers will therefore bear in mind that even a single copy is contraband, and is liable to seizure at the English Custom-house.

CAUTION TO INNKEEPERS AND OTHERS.—The Editor of the Handbooks has learned from various quarters that a person or persons have of late been extorting money from innkeepers, tradespeople, artists, and others, on the Continent, under pretext of procuring recommendations and favourable notices of them and their establishments in the Handbooks for Travellers. The Editor, therefore, thinks proper to warn all whom it may concern, that recommendations in the Handbooks are not to be obtained by purchase, and that the persons alluded to are not only unauthorised by him, but are totally unknown to him. All those, therefore, who put confidence in such promises may rest assured that they will be defrauded of their money without attaining their object.—1843.

* * No attention can be paid to letters from Hotel-keepers in praise of their own inns; and the postage of them is so onerous, that they cannot be received.

H A N D B O O K
FOR
TRAVELLERS IN NORTHERN ITALY.

PART I.:
COMPRISING THE CONTINENTAL STATES OF
SARDINIA, LOMBARDY AND VENICE,
PARMA, PIACENZA, AND MODENA.

PART II.:
LUCCA, PISA, FLORENCE, AND NORTH TUSCANY.

Fifth Edition,
CAREFULLY REVISED AND CORRECTED TO THE PRESENT TIME.
WITH TRAVELLING MAP AND PLANS.



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PREFACE TO THE FIFTH EDITION.

ANOTHER Edition of this Handbook being called for, the Editor has availed himself of the opportunity to make such additions and alterations as the further extension of railway communication since the last edition has rendered necessary, and also to add much general information derived from personal observation, and particularly many practical details relating to Public Conveyances and Police and Passport Regulations. The whole work has received a thorough revision; and the portions consisting of architectural details, critical remarks on works of art, and passages from mediæval history, have been so condensed, that the Editor has been enabled to introduce the further information embodied in this edition, without extending the size of the volume. With a further view to the convenience of the traveller, it has been thought desirable to separate the description of Florence and the routes through Tuscany from the rest of the volume, so that the work in future may be bound in two parts.

It has been the Editor's endeavour to render this New Edition as complete a Guide-Book, of the country it professes to describe, as possible; and in doing so he has to acknowledge his obligations to numerous kind Correspondents, who have transmitted to him valuable practical information for the purpose. It is only by such means that a work of this kind can have any claim to perfection, and he begs still to solicit, from those who use the Handbook for Northern Italy, any additions or corrections, founded on *personal observation*, they may be able to transmit to him, or any information generally of a practical character, useful to travellers on the spot.

London, September, 1854.

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Tables of Foreign Coins reduced into the different Currencies of Italy.

1.—PLAN OF THE WORK.

THE present edition of this Handbook has been revised with a view of making it simply a guide to the most remarkable places of Northern Italy, and drawing the attention of the traveller to the nature and quality of the objects mentioned. Reflections not seeming to contribute to this end have been excluded: those who desire remarks or reflections upon Italy can find books containing them in plenty, from Forsyth down to the latest lady-tourist. Of the objects here pointed out to the traveller, most have long been thought worthy of inspection and admiration; some, however, have not, but have risen into notice through a periodical fluctuation of taste and opinions. These latter are inserted, because some travellers will wish to see them, and others ought, in order that they may judge for themselves, and avoid being imposed upon.

The compiler of a Handbook is happily relieved, by the necessity of being useful, from the pursuit of that originality of a tourist which consists in omitting to notice great works because they have been noticed by others, and in crying up some object which has hitherto been deservedly passed over. It would, moreover, be a great misfortune, if the editor of a Handbook of Italy were ambitious of composing an original work. Italy has been so long studied, that all its most interesting places and works have been repeatedly and carefully noted down; and so much has been written, and by persons of such ability and acquirements, that the most difficult task is that of selection of materials.

Although, therefore, the Editor has had the benefit of repeated personal examination, he has not scrupled to use freely the numerous works which treat upon the subject. As it is not possible, in the compass of a Handbook, where space is so valuable, to indicate where passages have been extracted from, the following works are here mentioned as those which have been chiefly used, in order to protect the Editor from the charge of borrowing without acknowledgment, and that the traveller may, if he wishes, seek in them further information. In architecture, Mr. Gally Knight's splendid work on the Ecclesiastical Architecture of Italy has been referred to in all cases in which the buildings mentioned in this work have been described by him, and his descriptions and observations are frequently given. Passages from Wood's 'Letters from an Architect' have been often inserted, particularly those relating to the architecture of Palladio and Scamozzi at Vicenza and Venice, a subject he seems to have particularly studied. *Fin*

remarks are always unaffected and sensible; and whatever may be the value of his criticism, it is quite intelligible, and is clearly expressed. Some of Mr. Gwilt's lucid descriptions of celebrated buildings have been taken from his *Encyclopedia of Architecture*. For much of the description of the Certosa of Pavia and the palaces at Mantua, and of some other places, the Editor is indebted to the magnificent volume entitled '*La Certosa de Pavia*,' published at Milan, and to the letterpress of the elaborate and beautiful work on '*Fresco Decorations and Stuccoes of Churches and Palaces in Italy during the Fifteenth and Sixteenth Centuries*,' by Mr. Lewis Gruner, from whom he has also received some valuable manuscript observations and corrections.

As travellers have sometimes a curiosity to know something about the produce and agriculture of Italy, and as such information usually lies in large unreadable books, a short summary of information on these points, taken chiefly from the Papers presented to Parliament by the Board of Trade, is inserted.

Considerable assistance has been derived from the Guides produced for the use of the *Scienziati Italiani*, at their annual meetings. Those of Genoa, Milan, and Venice are elaborate works, and full of useful and interesting matter: those of Florence and Lucca, being less detailed, are more convenient, and perhaps equally useful, as guide-books.

Some critical remarks are inserted on works of art, and on several of the more celebrated at some length. These are nearly all derived from persons whose opinions are of weight; and, although the remarks may not be assented to by all travellers, at least they are worthy of consideration.

Besides the writers who have been already mentioned with reference to architecture, Flaxman's Lectures have supplied a few remarks; and for many the Editor is indebted to distinguished living artists, whose names or initials will be found appended to their remarks. The greater part of these last have been kindly communicated in manuscript. Besides these, the Editor has been enabled to give some valuable observations on pictures and frescoes, from notes made by the late Professor Phillips, R.A., during a tour in Italy. Most of these have not yet been published; and for them the Editor is indebted to the kindness of that eminent artist's son, Henry Phillips, Esq. It will add to their value to perceive that certain negligences of style prove them to have been written down on the spot. They are distinguished either by his name, or initials *T. P.* The observations between inverted commas to which the letter *R.* is appended are by the author of '*Modern Painters*.'

We have endeavoured to apportion the extent of our remarks and descriptions to the importance of the subject; but where, as in the cases of the *Galleria Reale*, the *Palazzo Pitti*, and the *Accademia* of Florence, the *Accademia* of Venice, and the *Brera* at Milan, there are tolerably good catalogues of the collections to be obtained on the spot, we have only indicated the best or most remarkable pictures: whilst, inasmuch as there is no printed catalogue of the *Galleria Reale* of Turin, we have, in that instance, given a complete list of the paintings as they were arranged in September, 1853, in order to supply the want of such an aid.

We have extended our descriptions and explanations of some of the allegorical and Scriptural pictures of the middle ages, as in *Giotto's chapel* at Padua, the *Capella degli Spagnuoli* in Santa Maria Novella at Florence,

and the *Campo Santo* at Pisa, in order to enable the traveller to understand the subjects of those singular compositions. Many incidents are taken from the Apocryphal Gospels, others are allegorical: and the allegories, in many cases, would be quite unintelligible, had not the meaning been preserved by tradition. Unless they are fully understood, the traveller will only obtain a vague and unsatisfactory impression of the forms, without appreciating the mind and genius of the artists.

The historical and literary notices are as short and few as we could make them. In a subsequent section (8) we have pointed out from what sources our deficiencies may be partly supplied. A few anecdotes and citations have been introduced when it has been thought that, by creating an interest, they might be useful in fixing the scene in the traveller's memory.

2.—PASSPORTS AND DOGANAS.

Every English traveller proceeding to Italy, or indeed to the Continent, ought to procure a passport from the Foreign Office, which now costs only 7s. 6d., it being the best certificate of his nationality, and to obtain IN LONDON the visas of all the principal *powers* through whose territories he intends to pass: a great deal of trouble is thus saved. A Foreign Office passport is most essential for entering the Austrian territories, and is admitted without visa into those of Prussia. The diplomatic agents of Austria never issue an original passport except to her own subjects, nor can the visa be obtained in England excepting upon the passport of the British Secretary of State. In France, whatever passport you carry, it is taken from you at the port where you land, in exchange for a provisional one (*passe provisoire*), which costs 2 francs, and forwarded to your place of destination; but, by mishap or mistake, this is sometimes delayed. But the *British Secretary of State's* passport is generally re-delivered to you with the provisional one, on your stating that you do not intend remaining in Paris, and you have thus all your credentials in your own possession. At the same time it should be recollected that this is merely a matter of courtesy, and can only be solicited as such, and not as a right. If this plan be not adopted on leaving England, you may obtain a passport at Paris, at the British Embassy, taking care to obtain the needful contra-signatures of the legations of those states through which you will have to pass; if you intend to embark at Marseilles for Italy, it may be necessary to have the visa of the French Foreign Office. These regulations, however, are constantly varying. With respect to Tuscany, the following additional information may be useful:—

On arriving at the gates of Florence, the traveller is obliged to deliver up his passport, for which a receipt is given, which he is to present in a fixed time at the police-office in the Palazzo non Finito. If he intends to remain for any length of time in Tuscany, a "*carta di soggiorno*" is delivered to him for a period not exceeding 6 months, and for which a fee of 12 pauls is exacted.

On leaving Florence, he must apply for his passport; have it signed by the police and by the British Minister, the Tuscan Minister for Foreign Affairs, and the Ministers of the states through which he intends travelling. If he is proceeding to the Lombardo-Venetian States, the signature of the British Minister must be obtained before applying for the visa of the Austrian Legation.

IT SHOULD BE BORNE IN MIND THAT NO PERSON IS ALLOWED TO ENTER THE AUSTRIAN DOMINIONS UNLESS HIS PASSPORT HAS BEEN VISED BY AN AUSTRIAN MINISTER, and that this rule is NEVER departed from. It will also be advisable to have inserted in the passport the number of persons composing the family, with the names of the servants, stating whether British subjects or foreigners. The smaller states, Parma, Modena, Massa, and Tuscany, are satisfied with the Austrian visa. The Papal and Tuscan authorities require the visa of their own agents, which may be obtained gratuitously at their respective missions in Paris, but for which a fee is charged by their consular agents at Marseilles and other ports. The Sardinian Government has lately abolished the necessity of a visa to passports issued by the Secretary of State in London.

With respect to the *Doganas*:—When travellers arrive by a diligence, or other public conveyance, it is in most places usual to have all the luggage opened, trunk by trunk, and package by package: and, if any cause for suspicion arises, carefully searched. But, in the case of persons travelling either vetturino or posting, the conduct of the *Doganieri* is usually different. They do make a distinction; and if you give them an assurance that there is no prohibited article or book in the luggage,—and a fee,—then no examination takes place: you proffer the keys, and a few of the trunks are opened and closed again. Should any object appear out of the common way, it is possible that the *Doganieri* may ask an explanation, but merely out of curiosity.

As to administering fees, however, to custom-house officers, it is difficult to lay down any positive rules. The Austrian officers are persons of character, and would consider it an insult to be offered money; they are in general civil, but rigorous in their search for books, newspapers, arms, &c. The officers of the other states, more especially of the Pope, are easily dealt with.

3.—ROUTES.

In the Handbooks for France, Switzerland, Savoy, Piedmont, and Southern Germany, all the roads, passes, and approaches to Italy are fully described. Since the completion of a large portion of the Rhenish railways, the least fatiguing, and most economical route for reaching Italy, is by the Belgian and Prussian railways to the Rhine, then by the river and the French and Baden railways to Basle, thence to Luzern, and by the St. Gothard to Milan. The completion of the line from Paris to Strasburg and Basle has opened an unbroken railway communication from Calais to the Swiss frontier, and greatly facilitates the access to Italy. The journey from Paris to Basle is now performed in less than 16 hours, and from thence to Milan, by excellent diligence conveyance, in 40 hours. Another route which may be here mentioned is that through France, proceeding by railway as far as Chalons, for which trains start from Paris four times a day; thence to Lyons by the steamers on the Saone, which correspond with the railway; and thence by Chambery, over Mt. Cenis, to Turin. On this road there are diligences daily. The latter part of the journey (from Susa to Turin) may now be performed by railway. This route leads the traveller through scenery of great beauty.

If you wish to reach at once Central or Southern Italy, or the Gulf of Genoa, you can advantageously adopt the last-mentioned route as far as Lyons, and proceed thence to Avignon by a steamer which leaves Lyons

every morning, and by which you arrive in time to go on to Marseilles by the railway the same evening. The railway will very shortly be open all the way from Paris to Lyons. The French steamers for the Levant, which carry the mails, leave Marseilles at 5 P.M. on the 9th, 19th, and 29th of each month, touching at Genoa, Leghorn, Civita Vecchia, and Naples; in addition to which there are private steamers nearly every second day. An agreeable route is found, by leaving the railway at Aix, and proceeding thence to Nice.

4.—MODES OF TRAVELLING.

The posting in Italy is inferior to that of France. The horses in the Austrian territory look as if half starved, and are wretchedly used. In Tuscany they are better; and on the whole you get on with reasonable expedition. The postmasters in the Austrian territories frequently attempt various petty acts of imposition which they never practise in the Sardinian States, where the excellent custom of issuing the *Bolletone* (a printed bill, which contains your route, length of posts, and the posting regulations) prevents all disputes, and is, in fact, the *Livre des Postes*. For the Austrian dominions and for Tuscany, there are official post-sheets and post-books, which will be delivered to you upon application at the head offices at Milan, Venice, and Florence.

Vetturini.—It is the custom for the vetturino to give his employer a deposit or *caparra*, a sum of money as a security for the due performance of his contract; and, whether the journey be shorter or longer, this precaution should *never* be neglected. There are three varieties in this mode of travelling:—1st, Taking a seat in a carriage jointly with other parties. These are usually natives; and it is a mode of journeying which can only suit a single male traveller, and even he must be one who is not very particular as to comforts. You must of course take your meals entirely at the discretion of the vetturino, who contracts to furnish you with board and lodging: your companions are frequently very disagreeable; and none of the regulations which prevent any serious annoyance in a public diligence apply to these private vehicles. 2nd, Hiring a carriage for a party,—a very convenient mode of travelling for those who are not much pressed for time. A party of six people may be conveyed in a very decent carriage, with good horses, and an intelligent and civil driver, at an expense of about from 40 to 50 francs per diem, going from 30 to 40 miles; and if you get a return carriage (which at Nice, Turin, or Milan you almost always can, by waiting a day or two), for less still. When a vettura carriage is thus hired, the vetturino will, if required, contract for your board and lodging. In Tuscany and the Roman states this answers very well. In other parts it is neither needful nor advisable, and you should stipulate that you are to go to what houses you please. Also *always* sign an agreement in writing expressing the hire, the time within which the vetturino is to perform the journey, and the stay he is to make at each place, and let the vetturino sign the duplicate. Two forms, or precedents, with directions for filling them up, will be found in Murray's 'Handbook of Travel Talk.' One is for a traveller who engages a single place, the other is for a party contracting for the whole carriage. If the driver gives you satisfaction, he expects a *buona mano*, about 3 or 4 francs per diem. The 3rd mode is for one or two individuals to hire a *caléssa* or other small

and light carriage, generally for short distances, and for not more than a day or two. This is often very convenient in making out *pieces* of a journey, particularly for the purpose of seeing places where the diligence does not stop, but it is liable to some inconvenience. The vetturini who do these jobs are usually of an inferior class, and will often attempt to play tricks upon the traveller, sometimes refusing to go as far as the intended point, sometimes selling you to another vetturino, and generally contriving, with much ingenuity, to find a pretext for placing some other companion in the vacant seat beside you.

Diligences.—Very fairly good as means of conveyance. Good diligences, belonging to Luigi Orcesi keep up a communication between Milan, Bologna, and Florence three times a week. Diligences run daily between the following towns—Lyons and Turin (two, daily); Nice and Genoa, corresponding with those from Marseilles and Paris; Turin and Milan, and thence through the entire Lombardo-Venetian territory; Bologna and Florence; Parma and Piacenza. The diligences of N. Italy have been much improved of late years. If you take your place for a long journey, you should, however, be careful in ascertaining that the same concern is to carry you through, for in some places you may be transferred to an inferior vehicle. These carriages, however, are not very agreeable; some of them have no coupé or banquette, and in those you can see but little of the country; and that little only through the tarnished glass. The Italians, when travelling, have the same dread of fresh air as the Germans, and shut themselves up hermetically: they close the windows to keep out the dust, the wind, the rain, besides covering themselves with wrappers if there be the slightest suspicion of chilliness.

Several *railroads* have been opened of late years. A short line from Milan to Monza and Como (28 English miles) is completed. The great line from Milan to Venice is finished between Milan and Treviglio (29 miles), and from Coccaglio, half-way between Bergamo and Brescia, to Venice—the latter passing over a causeway built in the laguna—with branch lines from Mestre to Treviso, and from Verona to Mantua; the unfinished portions from Coccaglio to Treviglio and to Monza will soon be completed. The railway from Turin to Genoa is now completed (102 English miles), passing by Asti, Alessandria, and Novi, and piercing the central ridge of the Apennines by the great tunnel of Busalla, performing the whole distance from Turin in 5 hours. A line from Alexandria to Arona, on the Lago Maggiore, crossing the Po at Valenza from the main Turin and Genoa trunk, is now completed as far as Novara, and, when prolonged into Switzerland as is proposed, will secure to Genoa a great part of the trade of that country, to the detriment of Marseilles. The line from Turin to Coni is open as far as Fossano, and that from Turin to Susa has been recently opened. The railway from Turin to Vercelli, Novara, and the Lombard frontier is progressing rapidly.

In Tuscany the Leopolda railroad between Leghorn and Florence is completed (3 hours), with branches from Pisa to Lucca and Pescia, and from Empoli to Sienna: by means of the latter the journey from Leghorn to Sienna may be performed in 4 hours, and to Rome in 80 hours. Another line (the Maria Antonia) from Florence to Pistoia, passing by Prato, is also in operation. The Central Italian railway, which is to connect Bologna and the valley of the Po with Tuscany is now in progress, and will join the Maria Antonia branch at Pistoia; it is expected to be completed in 3 years,

when there will be an unbroken line of railway communication between Milan, Venice, and Florence.

Hours of Travelling.—Early rising, so desirable in all journeys, is particularly advantageous in Italy. Six o'clock should be the latest hour of starting, and by 9 in the evening the whole party should have retired to repose.

5.—SIGHT-SEEING—LAQUAIS DE PLACE AND CICERONI.

There are few things more disagreeable than being led about by a *laquais de place*; and as good plans of all the principal towns of Northern Italy may be purchased, at a very cheap rate, his help is by no means indispensable, although for persons pressed for time, and ignorant of the language, his services will be found useful.

If you do take a *laquais de place*—1st, Make him conduct you to every place *you* wish to see, not allowing yourself to be put off with, “*non c'è niente da vedere*,” or the like; for he has no notion of the value of any object; and caprice, or some plan of his own, or mere laziness, will often make him try to put you off. 2nd, If you have plenty of time on your hands, it is as well to go and see every object which *he* recommends, unless it should be evidently something quite absurd. For though in so doing he often has a job in view—some shop kept by a friend into which he wishes to seduce you, some ally of a custode, for whom he wants to secure a *buona mano*, and thus usually occasions you a waste of time and money—yet he is sometimes the means of conducting you to some object which is not mentioned in our Handbook, and which you would have been sorry to have lost. A *laquais de place* should never be allowed to make bargains for you, as the commission which the shopkeeper allows him will be added to the price which you pay.

The churches, excepting some of the cathedrals, are, upon common days, usually closed from twelve to three; and during this interval, when the sacristan takes his dinner and his nap, it is hardly possible to obtain admittance; and, when open, there is frequently quite as much difficulty in finding any one who can or will conduct you. Your guide is usually one of the lowest grade of attendants. The fact is, that the clergy do not like to have the churches considered as shows, nor are the congregations at all indifferent, as has been asserted, to the conduct of strangers, in walking about and talking during Divine service. It might perhaps too be suggested to zealous individuals, that they are not protesting against Roman Catholic errors, by behaving indecorously in Roman Catholic churches.

It is always a good preliminary to the examination of any city to obtain a bird's-eye view from some tall steeple or tower.

6.—MONEY.

The traveller will find it for his advantage in Italy, even more than elsewhere, *always to make his payments in the current coin of the country through which he travels*. If he does otherwise, and pays in French francs for example, he will not only pay rather more (because the natives, in counting their own coin into a foreign one, are naturally led to take some advantage in so doing), but he will be more liable to trouble and annoyance from attempts at imposition, because those with whom he has

to deal, perceiving his ignorance of the money in which their transactions should be reckoned, will draw their conclusion that he is equally ignorant as to the amount to which they are fairly entitled. Of all foreign money, French gold Napoleons are the best to carry, as they pass current everywhere, and in many towns their value in the coin of the place is fixed by the authorities. The traveller going to Italy through France would do well to take as many with him as he conveniently can, for, when cashing his letters of credit, he will have to pay an increasingly high premium for gold the further he advances on his journey. He should get rid of his English sovereigns at Marseilles, where he will obtain 25 fr. for them.

7.—INNS AND ACCOMMODATIONS.

In the capitals and large cities of Italy the hotels are comfortable and satisfactory, as at Turin, Milan, Verona, Venice, Genoa, Pisa, the Bagni di Lucca, Leghorn, and Florence. In all these places the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments: but this, of course, cannot be the case in towns and stations which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, firstly, when this contingency arrives, not expect a choice and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock much limited. Most of the country wines are indifferent, poor, and rough. Even in towns where the houses are very decent, he may be compelled to submit to meagre fare, if he arrives after others have been served. It must always be recollected also, that every chance of inconvenience is exceedingly increased by coming in late:—" *Chi tardi arriva mal' alloggia*," as the proverb truly says. Even in the smaller towns, however, the hotels have been much improved of late years, and are fully on a par with those of France similarly situated.

Another source of annoyance, namely, the demand made upon your purse at inns, is sometimes more particularly vexatious in Italy, in consequence of the exactions being so often accompanied either by such good humour or such appeals to your generosity, almost to your charity, as to be more difficult to parry, than downright rudeness or extortion. The best hotels, though not cheap, are not (compared with an English standard) extravagant, and, if any ladies are of the party, no house except a first-rate one should be used; but male travellers may frequently be quite comfortably accommodated, and at a lower charge, at houses of an inferior grade. One great secret of keeping down bills is to avoid having anything out of the common way. The *table-d'hôte* (*tavola rotonda*), where it exists (for it is not common in Italy, except in large towns), should be preferred.

Ask the price of everything beforehand, and never scruple to bargain. This is an unpleasant operation, but it is the custom of the country: no offence is taken, or even suspected, and you are only considered an inexperienced traveller if you do not. Amongst other reasons, innkeepers always suppose that every Englishman likes to have the best of everything, especially at dinner: and therefore, even where no overcharge is practised, you are often put to needless expense by having more, and greater variety, than you desire or care for; thus, by explaining the number of dishes you want, you bring them within bounds. In ordering

wines, when you have chosen your *kind*, order the cheapest *quality*, for the chance is ten to one that they have no other, and you only pay for the name. This practice is perhaps not carried on in Italy to the ludicrous extent to which it is in France, or on board the Rhine steamboats, but it still exists to a sufficient degree to render it advisable to adopt the course which we have suggested. If exorbitant charges be made, the best plan, if you have nerve enough, is to refuse to pay them, putting down a reasonable sum upon the table. Where expostulations have proved ineffectual, travellers not unfrequently enter cautions against the offending party in the travellers' books, at other inns along the road, so as to warn others, and sometimes communicate their complaints to the Editor of the Handbooks, requesting him to endeavour to redress the grievance by noting the offence in future editions of the Guides. Where the complaint has been properly attested, and the case shows very palpable injustice on the part of the innkeeper, he has agreed, in some instances, to place a note against the name of the house, or to omit it altogether. Travellers, however, who resort to this course, ought to consider beforehand whether they are quite in the right, and the innkeeper quite in the wrong; weighing well, that a hasty accusation not properly founded may ruin an honest man and his family. The simple threat of making such a complaint may, in some cases, infuse a salutary terror, so as to produce the desired effect—a remedy of the abuse.

The *buona-mano* to servants and waiters is a source of constant trouble; to those who travel with couriers advice is needless: to those who must decide for themselves what to give, the following hints are offered. The best plan is to give (in the presence of some other servant) a sum to the head-waiter to be distributed. In the principal towns, for a single day, for one person, a *zwanziger* is sufficient. If the traveller has to distribute his *buona-mano* among the servants, he can hardly give less than 1 *zwanziger*, or 2 *pauls*, to the waiter, and about $\frac{1}{4}$ *zw.* to the *facchino*, who brushes clothes, &c. Of course the rate of payment is proportionally reduced when the traveller's stay is prolonged, or where several persons are travelling together; and in small country inns about two-thirds of the above is quite sufficient. After a long stay, the chambermaid, too, receives a small gratuity. The excellent system of charging the gratuity to servants in the bill is become very general in Italy, and ought to be encouraged by travellers. When dining at a *Trattoria*, 15 *cts.*, or 2 *crazie*, are enough for the waiter.

“Ladies should be aware that they may always be attended by a female in the Italian inns, by expressing a wish to this effect. At the best inns, in some of the great towns, a female attends regularly to the arrangements of the bedrooms.”—*Mrs. M.*

8.—BOOKS.

A traveller whose mind is not previously prepared for a visit to Italy is deprived of the greatest portion of the pleasure (to say nothing of the instruction) which he would otherwise derive. This assertion is true of every portion of the world; but the extent and variety of interest attaching to the scenery, the cities, the churches, the castles, the palaces, the works of art in this country, renders the amount of loss much heavier than in any other; and we shall therefore venture to give a brief list of the

works which we would recommend, for the purpose of affording a small portion of the information which may be required.

History.—To those who are willing to give the time we should strongly recommend the previous attentive perusal of Sismondi's great work, *Histoire des Républiques Italiennes*. As a narrator, Sismondi has peculiar clearness: without attempting effect, he is always interesting. The great difficulty in affording a general view of Italian history, arises from the necessity which the historian is under of constantly shifting the scene, from Florence to Venice, from Naples to Milan. Sismondi, with singular ability, has interwoven the narratives of the several states without perplexing the skein. There is hardly a place of any importance in Italy which is not more or less noticed in this work, which contains the very pith of Italian history.

For the history of particular states, the following may be noticed:—

Venice.—*Daru's* history is very entertaining and clear, but must be read with caution, for it was written with the express intention of placing the extinct republic in an unfavourable light, and thus justifying the faithless conduct of Napoleon in subverting it.

Tuscany.—*Pignotti.*—No depth of thought, but readable and pleasant. *Machiavelli* should be read, but he is rather a difficult writer. *Reppetti's* geographical dictionary is highly useful; and the *Osservatore Fiorentino* is a very entertaining historical guide for Florence.

Milan.—*Verri.*—Full of entertaining matter.

Fine Arts.—The work of Vasari is both entertaining and full of valuable information, not to be obtained elsewhere; and the book, heretofore so scarce, has been reprinted in an economical and portable form by Lemonnier of Florence, 1850-53. This edition is by far the most useful hitherto published, each life being accompanied by copious notes, pointing out, amongst other things, where the different works of art mentioned by Vasari are now to be found; when completed, as it shortly will be, it is to be accompanied by copious indexes, rendering it particularly easy of consultation.*

"The plan of the book was suggested in a familiar conversation which took place at Naples, somewhere in the year 1544, at a supper in the house of the Cardinal Farnese. Amongst the company was Paolo Giovio, who had then composed his well-known work, the '*Vitæ Illustrium Virorum*.' The book does not appear to have been published, but it had probably been circulated in manuscript, as was then much the custom in the literary world. Giovio wished to append a biography of artists from the time of Cimabue, upon whose productions, as Vasari says, he began to discourse with judgment and knowledge of art, making, however, terrible mistakes with respect to the artists themselves, confounding names, surnames, birth-

* An English translation of Vasari, by Mr. I. Forster, in a cheap and portable form, has been published by Bohn in 1851, but it only contains the original text. We may take the opportunity here of recommending to our Italian readers the collection of Classical Works published by Lemonnier at Florence: great pains have been taken in editing each work—the most approved texts have been adopted, and the publication superintended by very eminent literary characters in their different departments; in addition to which the works are printed in a clear type, and in a portable (12mo.) form: the collection embraces Dante, Petrarch, Tasso, Ariosto, Guarini amongst the poets; Machiavelli, Verri, Amari, Colletta, Farini, Gualterio amongst the Historians; Vasari, Cellini, Balbo of the Biographers; and all the recent authors on Historical Romance who have cast so much splendour on the Italian literature of the 19th century; Manzoni, Grossi, Rossini, Azeglio, Guercini, &c. &c.

places, and specimens. In reply to a question put by the Cardinal, Vasari replied that such a biography would be very instructive, if compiled with accuracy; and the company, amongst whom was Annibal Caro, joined in urging him to undertake the task of giving a better outline to Giovio. This he did. And he performed his task so satisfactorily, that, when the sketch was presented to Giovio, the latter declined using it, and advised Vasari to complete the book for himself.

"Vasari, ever since his youth, had been collecting materials for such a work, yet the instinct of authorship was not strong upon him. He hesitated—asked advice—a rare thing in authors—and what is still more rare, he took it; and his advisers were sound—Annibal Caro, Molza, Tolomei; and he worked diligently, until, being urged by Cosmo to bring it out, the first edition was printed at the grand ducal press, and under the special auspices of his patron. In this first edition he inserted no life of any contemporary, excepting that of Michael Angelo, who received the presentation copy with great pleasure, testifying his gratitude by a sonnet, a thing, like most complimentary poems, a column of fine words, containing an infinitesimal quantity of meaning. Still the sonnet was a high token of approbation, and it increased the intimacy subsisting between them; and this friendship enabled Vasari to profit the more by the verbal information received from Michael Angelo, as well as by his correspondence. Other valuable materials Vasari obtained from the manuscripts of Ghirlandajo, Ghiberti, Rafael d'Urbino, and many more who are not named. It was the custom in Florence for the heads of families to keep a book of remembrances—'ricordi,' as they were termed—of the events happening to themselves, their children, and kindred; and from these memorials he gleaned abundantly. Vasari was also well versed in the general and particular history of Tuscany and the adjoining states; but besides these sources, all the traditions of art were yet rife and lively, and much information of the greatest importance had been handed down from mouth to mouth. The chain of tradition, if once broken, can never be replaced. Interesting as such traditions of art may be in relation to the personal anecdotes they preserve, they were perhaps even more important with respect to the knowledge which they imparted of the mechanical proceedings employed by the artists, the identification of the portraits introduced in historical subjects, and the meaning of allegorical compositions, without which many would have remained unintelligible mysteries—enigmas to be gazed at, and nothing more—like hieroglyphics of which the key is lost. For example, the great fresco of Simon Memmi in the ancient chapterhouse of Santa Maria Novella, representing the Church Militant, in which the portraits of Petrarch and Laura are introduced, would, without this aid, be completely inexplicable."—*Quart. Review*, vol. lxvi. art. 1.

Vasari is, however, unmethodical and uncritical, and much prejudiced in favour of the Tuscan school: dates are frequently wanting or given incorrectly, and his works need a continuation through subsequent periods; and those who require a succinct compendium of the history of art, and at the same time an abridged continuator of the Tuscan biographer, will find what they need in Kugler's *Handbook of Painting*, edited by Sir Charles Eastlake, P.R.A., with most useful illustrations in line engraving of the most celebrated paintings referred to in it.

Lanzi gives more ample particulars, and is especially useful in conse-

The traveller will find at Artaria's in Milan most of the Maps of Italy published, save those of Tuscany and of Naples, which can rarely be procured except in their respective capitals.

10.—OBJECTS TO BE NOTICED.

Within the districts described in this work, the walls of Fiesole, and some few Celtic reminiscences in Piedmont, are the only vestiges of the period before the Roman domination.

To the era of the Empire belong the amphitheatre and gates of Verona, the villa of Catullus, the arch of Susa, the ruins of Velleja, the columns of San Lorenzo at Milan, the temple at Brescia, the amphitheatre of Lucca, and some smaller fragments there and in other parts of Tuscany. Amongst the edifices of the Roman period, the amphitheatre at Verona is the most celebrated; the arch of Susa is the oldest; the other vestiges belong to the later Emperors; but none are in a pure style of architecture. The only one which we can ascribe to the Augustan age (the arch of Susa) is almost barbarous. To the Roman era belong the buried city of Velleia—the Pompeii of northern Italy—and the remains of Industria and of Luni.

Amongst the museums of antiques, the *Galeria Imperiale e Reale* of Florence stands pre-eminent. Turin, inferior in other departments, has one of the richest collections of Egyptian antiquities. And the museums of Mantua and Verona, and particularly of Brescia, are of importance. The *Campo Santo* of Pisa, though not, strictly speaking, a museum, is a precious depository of classical art. Of Christian antiquities during Roman times, or of the earliest portions of the middle ages, Milan, Verona, and Pisa offer remarkable vestiges. The Baptisteries of Florence, Novara, and Oneglia, perhaps, also belong to this class, but there is much difficulty about their history.—St. Mark's Church, at Venice, forms a class of its own.

Although frequently much altered, northern Italy abounds in magnificent specimens of the *Romanesque* style, a variety of which is familiarly known amongst us as Norman. The cathedrals of Pisa, Lucca, Verona, Parma, Borgo, San Donino, and Modena, and the conventual churches of San Zeno (Verona), San Miniato (Florence), San Michele (Pavia), are peculiarly valuable. Most of the larger Lombard churches are interesting from the symbolical and hieroglyphical sculptures of the façades, as well as from their impressive and magnificent character. This Romanesque style was never entirely superseded in Italy till the revival of classical architecture: and, generally speaking, so many schools and styles had a concurrent existence in Italy, that the data by which we judge of the age of a building in France or England lose much of their certainty when here applied.

Gothic architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1.) The *Tuscan-Gothic*, remarkable in the earlier periods for its simplicity, and in the latter for the extreme beauty of its forms. (2.) The *Venetian-Gothic*, of which the great type is the Palazzo Ducale at Venice, and which may be traced as far west as Brescia. (3.) The *Genoese-Gothic*, more than any other disclosing an imitation of the Arabian or Saracenic models. (4.) The *Lombard-Gothic*, an exuberant variety of the French and German, and which, in the Duomo of Milan, attained transcendent excellence.—To these must be added the Gothic styles appropriated to particular monastic orders; the Austin Friars,

the Franciscans, and the Dominicans; and these orders not unfrequently retained the Gothic when it was elsewhere entirely disused.

Connected with the Italian churches, the *Campanili*, or bell-towers, often detached, constitute a remarkable feature. Those of St. Mark and of Florence are familiarly known, and the latter has no equal for beauty. The Campanili of Cremona and Modena deserve attention, and in all cases they form a characteristic and pleasing portion of the scenery of Italy.

So much for the styles which we commonly, though not quite accurately, term mediæval. During their prevalence in Italy a homely imitation of Roman or classical architecture had always subsisted, evidenced every now and then in some single example, and then again subsiding. But it never had been studied till the time of *Brunelleschi*. The churches of San Lorenzo and Santo Spirito at Florence are noble examples of his genius. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. Brunelleschi's tendency is to assimilate his Italian to the Romanesque. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the *Renaissance*; and this style in Italy has great elegance. The façade of the Certosa of Pavia may be instanced; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. *Leon Battista Alberti*, one of whose best works will be found at Mantua (Sant' Andrea), bestowed extraordinary thought upon church architecture: whilst *Sanmichele*, *Scammozzi*, and *Palladio* more peculiarly excelled in their civil buildings, which form the chief ornaments of Verona, Vicenza, and Venice. The traveller should observe the rich edifices of Turin which belong to a later period.

Domestic architecture, in Italy, affords a high interest. Its progress may be traced at least from the 15th century. The interiors of the period of the *Renaissance*, which are frequently well preserved—and Mantua may be instanced as affording a remarkable example—should be well examined, and will well repay this study; as also will most of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to their confined and untoward sites will often be found peculiarly interesting. At Verona buildings of this class have a character of their own, of strength and elegance united in the details. Florence excels in the colossal grandeur of its palaces.

The *municipal buildings* of Lombardy are of great and varied merit. In the four *Palazzi dei Comuni*, or Town-halls, of *Como*, *Bergamo*, *Piacenza*, and *Brescia*, the beauty of the structures is enhanced by their singularity.

The ancient *military architecture* of Italy has been neglected; but Northern Italy abounds in noble mediæval castles and fortifications. The Scaligerian castles in and around Verona are peculiarly grand; and the Modenese are not only curious in themselves, but interesting as being amongst the objects which first tinged the mind of Ariosto with his fondness for tales of chivalry. In Italy, also, will be found the earliest examples of regular fortifications, by which all the ancient modes of defence were superseded.

Sculpture in Italy offers a vast number of objects of the highest interest. The names of Michael Angelo, of Nicolo da Pisa, of Mino da Fiesole, of Bambaja, of Donatello, of Orcagna, and of Ghiberti, are universally cele-

brated; but the merits of other Italian sculptors have as yet been scarcely recognised to their due extent by the general traveller.

Of all the more remarkable works of sculpture we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptors so few specimens exist, that, unless he seizes the opportunity of examining them where they are indicated, he will never meet with them again. Thus, there is scarcely a first-rate fragment of *Luca della Robbia* out of Tuscany; no work of *Bambaja* is found out of Milan and Pavia; very few works of *Mino da Fiesole* out of Florence and Fiesole; no work of *Begarelli* out of Parma and Modena. They have rarely been multiplied by casts; few have been engraved, and, when engraved, the representations have been most inadequate.

Working in the *precious metals* was a branch of the sculptor's art, or, as would be better said, trade, for, in the earlier periods at least, they followed it as a craft. Some magnificent specimens, in which enamelled work and jewels are introduced, exist as *pale*, or *pallioti*, altar-tables or coverings. Those of San Marco at Venice, and Sant' Ambrogio at Milan, and the Baptistery at Florence, are amongst the most remarkable. So also is the more modern one in the cathedral of Pistoia. Many specimens of the same nature, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches.

Very early and fine specimens of *Mediæval mosaic*, that is to say, the mosaic formed by prisms of coloured or gilded opaque glass, or enamel, will be found at Milan (San Ambrogio and San Lorenzo), Lucca (San Frediano), Pisa (Duomo), Florence (Baptistery and San Miniato), Venice (San Marco and Torcello). The art continued in practice at Venice till the 16th century, but not so late in Lombardy or in Tuscany. At Novara and Cremona, also, are curious early Christian tessellated pavements. In Tuscany, about the 13th century, a richer kind of working was introduced, employing serpentine, porphyry, and various coloured marbles, as at Lucca (San Frediano), Pisa (Duomo and Baptistery), Florence (Baptistery and San Miniato), which mode of workmanship seems to have been improved into the present beautiful Florentine mosaic of *pietre dure*. This is composed of the richest mineral productions, some approaching to the rank of gems, and of the finest marbles, and may be seen in the greatest perfection in the Medicean Chapel of San Lorenzo (Florence), and the Certosa of Pavia.

The stained glass of Italy is exceedingly beautiful. In the cathedrals of Lucca, Pisa, and Florence, as well as in some of the churches of the latter city (Santa Maria Novella in particular), it is most brilliant; so also at Milan. In Venice the colours are not so good. Stained glass, however, does not appear to have become common: we do not recollect any example of it in a parish church, or in any civil building except the Laurentian library, where only two colours are used, but where the design is very elegant.

11.—FRESCO-PAINTING.

The traveller's attention is drawn, more particularly than before, to the great works in fresco existing in the part of Italy described in this book, both by remarks inserted at those places where these works are mentioned,

and by some preliminary observations, which will be found in a following section (see § II.). The reasons for this are, first, the importance and interest of the subject at the present moment, in consequence of the endeavour to revive the higher style of art by the introduction of fresco-painting in the new Houses of Parliament; and secondly, the facts which are stated by Sir Joshua Reynolds in the following passage (Lect. V.):—"The principal works of modern art are in *fresco*, a mode of painting which excludes attention to minute elegances: yet these works in fresco are the productions on which the fame of the greatest masters depends: such are the pictures of Michael Angelo and Raffaele in the Vatican; to which we may add the Cartoons, which, though not strictly to be called fresco, yet may be put under that denomination: and such are the works of Giulio Romano at Mantua. If these performances were destroyed, with them would be lost the best part of the reputation of those illustrious painters; for these are justly considered as the greatest efforts of our art which the world can boast. To these, therefore, we should principally direct our attention for higher excellences."

Though it is probable that the majority of persons interested in art are a little more acquainted with the true nature of Fresco-painting than they might have been a few years since, before the public interest in the subject which has of late been felt was excited, and when the popular belief was that every picture painted on a wall was fresco, including in that simple term oil and distemper, gesso and tempera painting,—still a few words may not be out of place upon the theory of fresco-painting, its eminent applicability to great works, and the information which all lovers of high art should feel it a duty to obtain concerning it, in consequence of the present movement towards forming a school of *historical* painting in this country.

The style of painting called Fresco-painting is so denominated simply from the meaning of the term Fresco, or Fresh, alluding to the fresh or wet lime, which, with an admixture of sand, forms the ground upon which the painter works. This ground is formed of one part of quick lime, with some portion of its burning nature slaked out of it, and two of carefully washed silver-sand. The colours used are those which are not changed or affected by the chemical action of caustic lime, and, being laid upon the ground in its wet state, are partially absorbed into it, and the whole forms a concretion which, when dry, presents a surface impervious to the action of water, and proof against all change or decay, save what is caused by the want of care in the first preparations, or after neglect, always excepting that which the hand of Time slowly but surely effects.

The dry surface has also a certain crystalline glisten in it, which, no doubt, aids in giving the illuminating power which so strikingly distinguishes fresco from all other modes of painting. Indeed a fresco may be said to give out light instead of absorbing it.

The claims of fresco as the material best fitted for the execution of great works, may be considered under three heads:—1st. For the simplicity and dignity of composition to which the artist who truly appreciates the capabilities of the material is insensibly induced, and by which his meaning is so much more intelligibly conveyed than in the more florid representations to which he is tempted by the flexible nature of other materials; 2nd. For its illuminating properties already alluded to, and

the readiness with which it is seen in all variety of light, owing to its equality of surface, free from the gloss and unequal shine which is inseparable from oil-paint; and, 3rd. For its durability and freedom from change of any kind where ordinary care is taken.

For the establishment of the first proposition it is only necessary to appeal to the works and practice of the most celebrated painters, and it will invariably be found that their greatest and most famous works are those they executed in fresco. Where it is possible to institute a comparison between their pictures in oil and their paintings in fresco, it will be acknowledged that those who possessed equal mechanical skill in both materials produced the greatest and most interesting results in fresco. The works of Michael Angelo, Raffaele, and Domenichino make this evident. It may be said that we have but little means of instituting the comparison in M. Angelo's case. He cared so little for oil-painting, that the old story (fable as it may be) told of him is eminently characteristic of the man, namely, that he said that "Painting in fresco was an occupation worthy of a man, while oil-painting was only fit for women and children."

But in the practice of Raphael and Domenichino there is no lack of evidence in support of this opinion. Who will not rank the Stanze and Cartoons* of Raffaele as the highest efforts of his genius? and what comparison can be instituted between the oil pictures of Domenichino (not even excepting the St. Jerome) and his frescoes at Grotta Ferrata, and in the churches of S. Luigi and Sta. Maria degli Angeli, at Rome? Nothing is more striking in the paintings of the masters above alluded to than the intelligible manner in which the stories of the subjects are told; and this important quality, so indispensable in works intended to elevate and instruct the mind, is equally conspicuous in the frescoes of the earlier masters. Take, for instance, Giotto, who, amidst all his dignity, grace, and refinement, is as legible as Hogarth or Wilkie. The great charm, after all, of fresco-painting, is the way in which it absolves the spectator from all sensation of the material—"paint." Technical intricacies and tricks of the trade, such as "surfaces," "variety of texture," &c., are never thought of. Where the execution of a fresco is sufficiently complete, so as not to obtrude palpable deficiency upon the eye, the mind neither calls for nor requires those adventitious aids of art by which, after all, nature is only approached at a most respectful distance, but is entirely satisfied and absorbed in the contemplation of the intellectual properties of the composition. With regard to the second proposition, namely, the illuminating property possessed by Fresco, and its aptitude for all variety of light in buildings, it may safely be asserted that, in this respect, *believing* will be the inevitable result of *seeing*. Go where you will through the length and breadth of Italy, in and out of any of its many thousand churches, and countless evidences of this assertion will be presented to you. As a modern instance, Hesse, one of the best fresco-painters at Munich, stated to the writer of this, that he tested the comparative powers of oil and fresco in viewing them at a distance, by placing an oil study, which he had made for the head of the Virgin in the painting at the end of the north aisle in the basilica of St. Boniface, side by side with the fresco, which was exactly

* The cartoons are here mentioned on account of their design being eminently of a fresco character.

the same size, and on retiring to the west end of the church the oil study was *invisible*, while the fresco shone out (to use Hesse's own expression) "like light itself."

In the third and last place, it remains to speak of the durability of Fresco, and its freedom from change, where ordinary care is taken. The present condition of many of the frescoes in Italy will no doubt be a matter of disappointment and surprise to those who are unacquainted with the causes which have produced such lamentable results. But when it is considered with what utter neglect these great works have been, and are still, alas! treated, the surprise will be, not that they are thus injured, but that any trace whatever exists of them. Roofs have been stripped of their covering, and winter and foul weather allowed free access to such works as those of Correggio at Parma, and Pordenone at Piacenza. Fires lighted in the middle of the Stanze of the Vatican have mercilessly smoked the School of Athens, and Dispute of the Sacrament. The candles of the Altar in the Sistine Chapel have flared and guttered over the Last Judgment of M. Angelo for centuries; and as late as 1847 the writer of this saw three distinct streams of rain pour over Giotto's Last Judgment through the broken ill-fitting windows of Sta. Maria dell' Arena, at Padua. Indeed, with every species of neglect and injury have these immortal works been visited, and so deeply rooted is the national indolence, that even now, when the present pecuniary value has been discovered, and a plentiful harvest annually reaped by the countless tribe of Ciceroni, both civil and ecclesiastical, of high and low degree, scarcely an effort is made to retain the golden egg which is gradually but surely escaping from their possession. Yet even in Giotto's Chapel and other places where carelessness and neglect have been the order of the day, how wonderful is the preservation of many of the frescoes and much of the decoration! and, in some instances, such as Gozzoli's frescoes in the chapel of the Palazzo Riccardi at Florence, and the works of Spinello Aretino and Taddeo Gaddi in the Chapter-room of S. Miniato and Sta. Maria Novella in the same city, all painted early in the 15th century, where ordinary care has been taken, the frescoes are almost as fresh as the day on which they were painted. Gozzoli's frescoes in the Campo Santo at Pisa are in a wonderful state of preservation, when it is reflected that for centuries they have been exposed to the immediate contact of weather, with all its alternations of heat and cold.—*I. C. H.*

12.—*MUSIC.*

"There is no feature of Italy in which the traveller is more liable to disappointment than its music; a vague idea still pervading many persons that Grisi are to be found at every country town opera,—that the streets are never empty of singing,—and that 'all those churches, open from morning to night,' must mean organ-playing and choral performance, of some sort or other. Now, without stopping to point out how a sweeping denial of all this would be as unfair to the genius of a country which has been always spontaneous, no less than elaborate, as the sweeping expectation is ridiculous, a word or two may in some degree protect the tourist from disappointment. In the first place, he must prepare himself for a declamatory style of dramatic singing, in which the old French usages (reviled by the Burneys and Walpoles) are more nearly approached than in

agreeable to cultivated taste. Next he must recollect that, save in the winter and at Carnival times, he will fall upon the bad opera season at the great theatres of Milan and Venice ('La Fenice' indeed is not open in autumn). At the fairs a 'star or two' are generally secured to add their attractions to the manager's bill of fare; and at the second-class towns, such as Verona, Vicenza, Padua, there is a chance of tolerable average companies, but hardly singers of 'primo cartello.' The best assemblage, I have been told, is generally at Trieste, early in September. In the churches, even the Duomo at Milan, and St. Mark's, Venice, the performances on high days and holidays are nothing short of disastrous. All trace, moreover, of the fine unaccompanied church music of Italy, most of which was perpetuated by MS. copies, has vanished from the shops. Lastly, though Italy produces surpassing instrumentalists, the taste for instrumental music hardly secures sufficient to maintain them at home. I never heard of an orchestral concert, or saw sign of a single new composition, save fantasias on the favourite opera themes. This does not sound very tempting: and yet the dilettante who troubles himself to seek, will, I think, discern that the sense of tune among the people is still living; and when he recollects that Rossini sprang up to amaze Europe, at a time little more promising than the present, will pause ere he echoes the common *growl*, 'There is no more music in Italy.'—*H. F. C.*

In the remarks upon works of art which are inserted in the following pages, the object has been to promote the enjoyment of the traveller, by directing his attention to the beauties of every school; and not to dwell upon the defects of any one in a cynical spirit, or to adopt any particular or limited theory of art. There was a wish, however, first to point out the great qualities of mind, before the power and graces of manipulation, however beautiful.

Tables of Foreign Coins reduced into the different Currencies of Italy.

I. INTO PIEDMONTES CURRENCY.

	Frances.	Centimes.		Frances.	Centimes.
English Sovereign . . .	25	21	Tuscan Scudo of 10 Pauls .	5	60
Crown of 5 Shillings .	6	25	Dena of 15 Pauls . . .	8	40
Shilling	1	25	Paul	0	56
French Napoleon d'Or			Florin	1	40
20 frs	20	00	Roman Doppia, gold . .	26	87
5 franc piece	5	00	Scudo, 10 Pauls . . .	5	37
1 ditto	1	00	Paul	0	54
Austrian or Milanese Lira.	0	87	Neapolitan Oncia of .	3	
Crown of 6 Lira . . .	5	22	Ducats	12	99
Gold Sovrana	34	80	Scudo of 12 Carlini . .	5	09
Tuscan Zecchino . . .	11	20	Carlino	0	42½

II. INTO MILANESE CURRENCY.

	Aust. Lira.	Centimes.		Aust. Lira.	Centimes.
English Sovereign . . .	29	00	Tuscan Paul	0	67
Crown	7	25	Florin	1	67
Shilling	1	49	Roman Doppia	30	87
French Napoleon d'Or . .	23	00	Scudo of 10 Pauls . .	6	17
5 franc piece	5	75	Paul	0	62
1 ditto	1	15	Neapolitan Oncia . . .	14	93
Tuscan Zecchino	13	33	Scudo of 12 Carlini . .	5	85
Scudo of 10 Pauls . .	6	66	Carlino	0	49

III. INTO TUSCAN CURRENCY.

	Pauls.	Grazie.		Pauls.	Grazie.
English Sovereign . . .	45	00	Roman Paul	0	77½
Crown	11	2	Neapolitan Oncia . . .	23	1½
Shilling	2	2½	Scudo of 12 Carlini . .	9	0½
French Napoleon	35	5½	Carlino	0	6
5 franc piece	8	7½	Milanese Sovrana, gold .	62	1
1 franc ditto	1	6½	Scudo of 6 Lira . . .	9	2½
Roman Doppia since 1839	46	7½	Lira	1	5½
Scudo of 10 Pauls . .	9	47½			

A HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

PIEDMONT AND SARDINIAN LOMBARDY.

SECTION I.

INTRODUCTORY INFORMATION.

1. *Territory, Government.*—2. *Nature of the Country, Produce, Revenue.*—
3. *Language.*—4. *Fine Arts, Literature.*—5. *Posting, Railways.*—
6. *Money, Weights, Measures, &c.*

ROUTES.

[In the tables of contents throughout this work the names of places are printed in *italics* only in those routes where they are described.]

ROUTE	PAGE	ROUTE	PAGE
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§ 1. TERRITORY.—GOVERNMENT.

What Frederick said of Prussia, that it was made up of *pièces rapportées*, is most particularly applicable to the continental dominions of the King of Sardinia. On this side of the Alps, the following are the component parts, united under the authority of the present dynasty:—*Piedmont proper*, the nucleus of the present kingdom, gained from the Counts of Provence, by Peter Count of Savoy, in 1220, and inherited from the Marchesa Adelaide, and subsequently an Imperial donation. The *Marquisate of Susa*, which, at an earlier period, included the greater part of Piedmont, but which was afterwards restrained to narrower bounds. The *Principality of Carignano*, a modern dismemberment of the Marquisate of Susa. The *Marquisate of Ivrea*, ceded to Savoy by Frederick II. in 1248, and by Henry VII in 1313. The small *Marquisate of Ceva*, at the foot of the Apennines. The *Lordship of Vercelli*, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The *County of Asti*, ceded by Charles V. *N. Italy*—1854.

2 § 1. Territory—Government. § 2. Nature of the Country. Sect. I.

to Duke Charles IV. in 1531. The *Marquisate of Saluzzo*, long contested by the French, and which, though cutting into the heart of Piedmont, was not fully acquired by the Dukes of Savoy till 1588. The *Duchy of Montferrat*, obtained by the Dukes of Savoy in 1631; Val Sesia by the Emperor Leopold in 1703; the County of Arona, and the Province of Duomo d'Ossola in 1743 by the treaty of Worms. Several dismemberments of the Duchy of Milan, namely, the Provinces of *Alessandria*, *Tortona*, and *Novara* in 1736, with the Lomellina; the *Oltro Po Pavese* in 1743, subsequently confirmed by the treaty of Aix-la-Chapelle in 1748; and, lastly, the County of *Nice*, *Oneglia*, and the *Genoese territories*, by the treaty of *Vienna* in 1814.

Previously to the occupation of Italy by the French, these territories were all respectively governed by their local laws. Under Napoleon, Piedmont continued annexed to the Empire; and, since the restoration of the House of Savoy, much of the French administration has been retained, in connexion, however, with the original institutions, which have been partially restored. The government since 1848 is a constitutional monarchy, consisting of a king, a senate, and a chamber of representatives. The Dukes of Savoy, as is well known, acquired the regal title at the beginning of the last century. The following is their succession from the time of Emanuele Filiberto (1553), by whom the fortunes of the House were restored, and who may be considered as the founder of the Monarchy:—

1580. Carlo Emanuele I.
1630. Vittorio Amedeo I.
1637. Francesco Giacinto.
1638. Carlo Emanuele II.
1675. Vittorio Amedeo II.
1730. Carlo Emanuele III.

1773. Vittorio Amedeo III.
1796. Carlo Emanuele IV.
1802. Vittorio Emanuele.
1821. Carlo Felice.
1831. Carlo Alberto.
1849. Vittorio Emanuele II.

At the Congress of Vienna, the right of succession, in the event (which happened) of the failure of male issue in the direct royal line of Vittorio Amedeo II., was secured to the collateral branch of Savoy Carignan. The founder of this branch was the Prince Tomaso Francesco (born 1596, died 1656), the fourth son of Carlo Emanuele II.; and upon the death of Carlo Felice, without male issue, the late king, as the descendant of Tomaso Francesco, obtained the crown accordingly. Defeated by the Austrians at Novara on the 23rd of March, 1849, he abdicated in favour of his son, the reigning Monarch, and retired to Oporto, where he died soon afterwards. The royal family now consists of his Majesty Vittorio Emanuele, King of Sardinia, Cyprus, and Jerusalem; Duke of Savoy, Genoa, &c.; Prince of Piedmont, &c.; born March 14, 1820, ascended the throne March 23, 1849; H. M. the Queen; Maria Adelaide Francesca, Archduchess of Austria, and daughter of the Archduke Renier; born June 3, 1822; married April 12, 1842; and several children; the eldest, Humbert Carlo Emanuele, Prince of Piedmont and prince royal, born March 14, 1844.

§ 2. NATURE OF THE COUNTRY.—PRODUCE.—REVENUE.

Extent, Population, Agriculture, Food.—The area of the continental portion of the kingdom of Sardinia, is estimated at 19,850 sq. miles, with a population of 4,368,972 in 1853. Of this, the portion which belongs to Piedmont consists of 12,280 sq. miles and 2,345,000 inhabitants. The fertile region of Piedmont, extending downwards from Mont Cenis and the Simplon to the Maritime Alps and the Northern Apennines, is the most productive part of the continental dominions. It requires, however, great, careful, and laborious irrigation, and

the Po and the streams flowing into it supply the water. The farms are generally small, and in some instances cultivated by the proprietors, but generally the Metayer system prevails. In most respects the cultivation resembles that of the flat country of Lombardy. The productions are maize, the chief article of food,—wheat, rice, hemp, silk, beans, &c. There are several extensive vineyards, and the wines, especially those of Asti, are reputed in the country for superior excellence. They are not, however, in general well prepared. Piedmont exports a surplus produce for the consumption of Genoa, Nice, and the provinces bordering on the Mediterranean.

The continental Sardinian States do not, however, produce a sufficient quantity of food for the wants of the population. The average importation of foreign grain has been calculated to be—of wheat, 201,278 English qrs.; of Indian corn and other grain, 47,398 English qrs.: total 248,676 English qrs. The produce of oats is sufficient for the consumption, except in bad years, when the deficiency is made up by importation from Lombardy and the Romagna. The number of horses is small in proportion to what it is in countries north of the Alps; oxen and cows are generally used for agricultural purposes. Barley is largely consumed for the feeding of swine. Beer is now made in the country, in great quantities. Beet-root is very little cultivated. A few years ago it was attempted to grow it for the purpose of making sugar, but, that thus produced coming dearer than colonial sugars, the cultivation for this object has ceased. The quantity of hemp produced in the continental states of Sardinia represents a yearly value of £400,000; but is not sufficient for the wants of the country, including those of the naval arsenal of Genoa.

What flax is grown in Piedmont is used in the country.

Tobacco being a royal monopoly, its cultivation is strictly prohibited; a small quantity is however allowed to be grown in the island of Sardinia.

The nature of the agricultural produce consumed for food varies in different parts of the country. In the towns wheat is extensively used. The inhabitants of the plains and low hills of Piedmont consume at least as much Indian corn and rye as wheat. In the Alpine valleys wheat is an article of luxury, and Indian corn, potatoes, rye, and buckwheat are the food of the great majority of the inhabitants. In the Apennines and the hills of Montferrat chestnuts form an important article of sustenance; and lastly, rice, produced in large quantity in the provinces of Vercelli, Novara, and Lomellina, is consumed in the country, and exported beyond the Alps.

Manufactures.—In the continental states of the kingdom of Sardinia, the Genoese and other silk velvets and stuffs, stockings, common linens and woollens, for the use of the labouring classes, tanneries, several distilleries, with some unimportant works in iron, paper, glass, and earthenware, form the principal manufactures. Canvass and cordage, with other articles for fitting out vessels, are manufactured in the towns along the coast: and the ships of Sardinia are constructed in the country. In Genoa, Turin, Nice, and some other towns, musical instruments, jewellery and fancy articles, are manufactured; but (with the exception of silk stuffs, velvets, and paper,) this kingdom cannot be considered a manufacturing country, except for domestic consumption.

Revenue and Taxation.—The revenue, which is derived from sundry sources, the principal of which are the customs, land-tax, and excise, is calculated for the present year, (1854) at 128,182,365 francs (5,127,286*l.*); and the expenditure at 137,169,322 (5,486,773*l.*), showing a deficit of nearly 360,000*l.* The annual deficit has gone on decreasing of late years: it has been chiefly caused by the outlay for the army and navy, the repairs of the fortresses, and the construction of railways, 225 miles of which will soon be in activity. The amount of the

public debt is about 21,000,000*l.* sterling, bearing an interest of 5 per cent. Notwithstanding the great charges arising out of the wars of 1848-49, the finances of Sardinia may be considered to be in a satisfactory condition; owing to the wise administration of the present government under Count Cavour, and the advances made towards a liberal commercial policy by the present advisers of Victor Emanuel II.

The Piedmontese peasantry are not handsome, but they are strong and well built, very active and industrious, and form excellent soldiers; and, in the rural districts, are very simple and honest. The Roman Catholic religion is not merely the established but the dominant creed, and its ascendancy is strictly maintained. It may be noticed that, unlike most other parts of the Continent, the Sunday is very strictly observed in the Sardinian states. Since the accession of the present sovereign, the Protestants of the Alpine valleys are no longer persecuted, as formerly; they have been even permitted to erect a handsome church at Turin, towards which the Government has very liberally contributed.

§ 3. LANGUAGE.

The Piedmontese dialect is much more like the Provençal than any other of the modifications of the *Volgare* in the north of Italy. But this similarity is not the effect of mixture or corruption: it is an original language, holding a middle place between the Provençal and Italian, with some peculiar intonations and vowels, which, in addition to its vocabulary, render it perfectly unintelligible to a stranger, however well versed he may be in the sister tongues. The Piedmontese is the universal speech of the country, and employed by high and low; though, of course, all persons of education, or who have transactions with strangers, speak Italian. French is in very common use at Turin; first introduced, by the court and followers of the Dukes of Savoy, and kept up by the frequent occupations which the country sustained from its Gallic neighbours.

§ 4. FINE ARTS.*—LITERATURE.

The manner in which the dominions of the House of Savoy have been compacted renders it rather difficult in some cases to define who are the great men whom it can claim. The best painters that were naturalised here, such as *Gaudenzio Ferrari*, a native of Val Sesia (see Vercelli), *Lanini*, and *Solari*, really belong to the Milanese school. The last, Solari (fl. 1530), was born at Alessandria. He was an imitator of Raphael, and not without success. *Guglielmo Caccia*, otherwise called *Moncalvo* (1568-1625), so named from the place where he fixed his residence, worked much at Turin, Novara, and Vercelli. Some consider him as a follower of the Caracci. The eighteenth century produced a host of inferior artists. The Dukes of Savoy were liberal and splendid collectors of works of art, and they also invited many foreign artists, as *Balthazar Matthew* of Antwerp, *Jan Miel*, a pupil of Vandyke, and *Daniel Seyter* of Vienna. Very recently the Academy has received much encouragement: it was first founded in 1678. A certain number of pupils are sent to Rome, and are there maintained at the expense of the government. It was re-organised by the King Carlo Felice in 1824, and was afterwards denominated the *Accademia Albertina*, after the then reigning sovereign. No painter of any eminence has been produced. One, however, of the best sculp-

* On this subject consult Kugler's 'Handbook of Painting in Italy,' edited by Eastlake—a work designed for the information of travellers.

tors of the present day, *Marochetti*, is a Piedmontese by birth. The Piedmontese school of architecture in the last century exhibits some genius.

Literature is flourishing; offering as good if not a better prospect than in any other state of northern Italy. French literature is losing much of its influence; of German little is known. Printing is carried to a great extent. It is in history, belles-lettres, and science, that the Piedmontese (using the term for the Italian subjects of Sardinia) have most distinguished themselves. Manno, Balbo, Cibrario, Ricotti, Bertoletti, Pellico, D'Azeglio, Nota, Gioberti, Scolopis, Peyron, Plana, Collegno, Alberto della Marmosa, Lorenzo Pareto, Moris, Gené, Sismonda, do honour to their country.

§ 5. POSTING.—RAILWAYS.

No post-horses can be furnished until the traveller has procured a *bolletone*, which is a stamped printed paper containing the route, and is issued by the post-office, and for which 75 centimes are paid. This document is made out for the several roads; and contains the names of the stations, the length of the posts, and the principal regulations as to the number of horses required for the different classes of carriages. The *bolletone* is valid for 24 hours only, so that it requires to be renewed if the traveller should choose to stop, or should even from an accident be detained on the road longer than that time. The regulations are contained in a book published by authority, entitled '*Petit Livre Postal à l'usage des Voyageurs dans les états de terreferme de S. M. le Roi de Sardaigne.*' The price of horses is the same as in France, namely 2 francs per myriamètre for each horse; for the postillion 1 franc, but it is usual to give him double that sum. In general the regulations as to posting are the same as in France, and for which the reader is referred to the '*Livre Postal*,' above mentioned, and the Introduction to the Handbook for France, p. xx.

Railways.—Considerable progress has been made in the construction of Rail-roads in Piedmont, and already are the lines open from Turin to Genoa (102½ miles); Turin to Susa, 32 miles; Turin to Pinerolo, 20 miles; Alessandria to Novara, 40 miles; Turin to Savigliano and Fossano, 25 miles; and lines are in progress from Turin to Novara direct, through Vercelli; from Novara to Arona; from Mortara to Vigevano; from Fossano to Cuneo, and from Genoa to Voltri; whilst others are projected from Arona across the Alps by Lochmanie into the Valley of the Rhone; from Lanslebourg to the French frontier and Geneva, and from Alessandria by Tortona to Piacenza, to join the Centro-Italian line connecting Milan, Parma, and Bologna.

§ 6. MONEY, WEIGHTS, MEASURES.

The coinage is exactly the same as in France—on the decimal system; the old Savoy coinage of pieces of 40 and 20 centimes is still current.

SILVER COINS.

1 franc	=	100 centimes	=	20 sous	=	9½ <i>d.</i> English.
½ "	=	50 "	=	10 "	=	4½ <i>d.</i> "
¼ "	=	25 "	=	5 "	=	2½ <i>d.</i> "
5 "	=					3 <i>s.</i> 11½ <i>d.</i> "

GOLD COINS.

Pieces of 20 francs or Napoleons = 15*s.* 10*d.*

6 § 6. Money, Weights, Measures. Rte. 1.—Susa to Turin. Sect. I.

VALUE OF SOME OF THE COINS OF THE NEIGHBOURING COUNTRIES IN THE CURRENCY OF SARDINIA.

A Zwanziger or Lira Austriaca is equal to 87 centimes; $5\frac{1}{2}$ zwanzigers are current as equal to 5 francs. An Austrian florin is equal to 2 francs, 60 centimes.

GOLD AND SILVER WEIGHT.				VALUES IN ENGLISH TROYWEIGHT.		
Mark.	Ouncie.	Denari.	Grani.	Ounces.	Pennywts.	Grains.
1 =	8 =	192 =	4608 =	7	18	3
	1 =	24 =	576 =		19	$18\frac{1}{2}$
		1 =	24 =			$19\frac{1}{4}$

The Rubbo, commercial weight, is 25 pounds. This pound or libra contains $1\frac{1}{2}$ Mark or 12 ounces of the gold and silver weight. Therefore, 100 pounds of Turin = 81·32 lb. Avoirdupois.

WINE MEASURE.

The Brenta is divided into 6 Rubbi, 36 Pinte, and 72 Boccale. The Brenta = 14·88 Gallons English; the Rubbo = 2·48 Gals.; and the Boccale is rather more than a pint and a half.

LONG MEASURE.

The metre (with its divisions) is now officially adopted throughout the Kingdom of Sardinia;—of the measures formerly used:—

The foot = 12·72 English inches, or 0·323 of a Mètre. The raso or ell = 23·3 English inches, or 0·5915 of a Mètre.

The Piedmontese mile is reckoned at 2466 P. mètres = 2697 English yards = $1\frac{1}{2}$ mile and 57 yards English. 45·1 Piedmontese miles are equal to 1 degree of latitude.

ROUTES.

ROUTE 1.

SUSA TO TURIN.

(32 miles 7 posts)—The Railway was opened in April, 1854.

(For the road from Pont de Beauvoisin to Susa, see *Handbook for Switzerland*, Rte. 127.)

Susa (Albergo della Posta, decent; Hotel de Savoie, new).

This very ancient city, the Segusium of the Romans, is now reduced to a small extent, scarcely numbering more than 3270 Inhab. It is still the seat of a bishopric, the only token of its former importance. It is surrounded with lovely scenery. The Dora-Susina, so called to distinguish it from the Dora-Baltea, in the valley of Aosta, rushes by the side of the city.

The *Arch* or *City Gate*, erected by Julius Cotius, the son of King Donnus, about B.C. 8, in honour of Augustus, is the most remarkable historical feature of the city; it is outside the town in the Governor's garden. This chieftain of the Alpine tribes, having submitted to the Roman authority, records his dignity under the humbler character of Prefect: the inscription, now nearly defaced, states the names of his 15 mountain clans; whilst the basso-rilievos represent the sacrifices (Suovetaurilia) and other ceremonies by which the treaty was ratified and concluded. The order is Corinthian. The basso-rilievos are of coarse execution—rams and swine as large as the human figures, and the latter with overgrown heads and diminutive limbs—sculptures which are perhaps the work

of native Celtic artists. The disproportion and deformity of the heads of the figures, and the clumsiness of the animals, may be said to emulate the bassorilievos of a Norman cathedral.

"The arch is a fine but simple building of white marble. The upper part is destroyed, but enough of the attic remains to exhibit the inscription. On the upper course, in a single line, are the following letters, which remain very perfect:—IMP. CAESARI AUGUSTO DIVI F. PONTIFICI MAXIMO TRIBUNIC. POTESTATE XV. IMP. XIII. The second course seems to have contained three lines of inscription, but the upper is so nearly destroyed as to suggest the idea that the line above it must have been restored; the part most exposed could hardly have remained perfect while that below it suffered so much. Many letters of the third line (the middle line of the second course of stones) are distinguishable, but I could not make out the words reported by Millin. The general proportions are not unpleasing, but it is rather singular that the columns are set on a pedestal which raises them considerably above the pilasters of the arch. This diminishes their size and apparent importance. The details of the entablature are in bad taste, and the frieze is ornamented with a bas-relief of men and monsters rudely executed."—*Woods*.

Near this arch two fine torsos of figures in armour were discovered, which, without any authority, were supposed to be the statues of Augustus and Cotius. They were sent to Paris for deposit in the Louvre, where they were repaired and completed by the addition of heads, arms, legs, and whatever else was wanting. After the peace these statues were restored to the Sardinian government, and are now in the cortile of the university of Turin.

The *Cathedral* of St. Justus is of the 11th centy. The great campanile, in the Lombard style, is one of the loftiest and finest of its kind. In the cathedral the centre arches and massy

piers of the nave are vestiges of the ancient fabric; the rest is of a simple Gothic. In the Chapel of the Virgin is a gilded wood statue of Adelaide Countess of Susa, commemorating the princess through whom the House of Savoy acquired the dominions which became the basis of its power. This celebrated lady was thrice married; first to Herman Duke of Suabia; secondly, to Henry Marquis of Montferrat; and thirdly, to Otho, son of Humbert I., Count of Maurienne. It is said that she is buried here; but others suppose that her body rests at Turin. In one of the chapels is a curious mediæval group in bronze of our Lady of Roccia Melone with S. George and Bonifacio Rotari, a Crusader of the 12th centy. A magnificent font, hollowed out of a single block of marble, stands in the baptistery. This font is a work of the 11th century, with an ambiguous inscription, leaving it doubtful whether "Guigo" was the workman or the donor (supposed, according to the later interpretation, to be Guigo V., first Count of the Viennois). In the sacristy is shown a large silver cross, said to have been given by Charlemagne.

Ancient towers, gateways (one very noble near the cathedral, called the Capitol), and Gothic porticoes, add to the picturesque effect of the city, contrasting with the modern edifices and improvements rapidly arising here.

Above Susa are the extensive ruins of *La Brunetta*, once a very important fortress, and considered as the key of the valley. The road from the Mont Cenis passes near them. The defence which *La Brunetta* formerly afforded to Piedmont on the side of Savoy is now effected by Fort Lesseillon, near Modane. The *Brunetta* was destroyed by the French in 1798, in virtue of a stipulation in the treaty with Sardinia of that year, and the demolition is said to have cost 600,000 francs.

The *Monte di Roccia Melone*, also immediately above Susa, is upwards of 11,000 feet in height. Upon the summit is a chapel, founded by *Bonifaccio di Asti*, a crusader, who, having been

taken prisoner by the Mahometans, made a vow that, if set free, he would here erect an oratory in honour of the Virgin. The fetters which bound him are kept in the chapel. An annual procession takes place to this chapel on the 15th of August, the feast of the Assumption. It is not to be accomplished without much difficulty: all the pilgrims are equipped with spiked staves and shoes. The pilgrimages, discontinued during the occupation of the French, are now resumed.

It is to the top of the Rocca Melone that some of the writers who suppose Hannibal to have crossed the Alps by the pass of Mont Cenis believe him to have led his army, in order to encourage his soldiers by the sight of Italy.

3 m. from Susa is the celebrated Abbey of *Novalesa*, situated upon the old and now almost abandoned road to the Hospice. Here are the remains of the monastery founded by Abbo, lord of Susa, about the year 739. It was ruined by the Arabs or Saracens not long after its foundation, but rebuilt with increased splendour. The library, which it formerly contained, was exceedingly rich in manuscripts.

Just out of Susa, the view, looking back upon the town, in which the Roman arch is conspicuous, is very beautiful. It is equally so on looking down the long valley. The furthest extremity of this valley appears closed by the lofty Monte *Pirehiriano*, upon the summit of which may be described the tower of the Abbey of *San Michele*. The Roman road over the Alps, which was constructed when *Cotius* submitted to Augustus, passed up this valley, and, turning to the S.W. at Susa, along the valley of the Dora, crossed by the pass of Mt. *Genèvre*. This became the road most frequented by the Romans between Italy and Gaul. The military road of Pompey and Cæsar passed through *Uxau*, and over the Col de *Sestrières*. The Rly. and post-roads skirt

Bussolino, a borgo surrounded by fine walls and towers. Near this place

are quarries of the green marble called marble of Susa, very much like the verd' antique, but possessing less durability. The road again skirts

Bruzolo.

San Giorgio, also displaying its array of walls and towers, and an ancient fortress ascending the hill which crowns it, standing out boldly, and rising stage above stage with great beauty.

The road next crosses the Dora Susina by a good bridge.

Sant' Antonino, a small town, in which the principal feature is a very ancient Lombard tower. The gorge here narrows, and becomes exceedingly picturesque. From the beginning of the traveller's progress down the valley of Susa, he will have seen before him, in the extreme distance, a very lofty hill, upon the summit of which a building, apparently a tower, can be faintly discerned, the whole mass appearing, as before observed, to close the valley. This mountain is the *Monte Pirehiriano*, between which and the *Monte Caprasio* were the ancient fortresses erected A.D. 774 by *Desiderius* King of the Lombards, by which he vainly endeavoured to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of *Chiusa*. The wall was strong in bulwarks and towers; but Charlemagne did not attack them—a minstrel from the Lombard camp betrayed the existence of a secret and unfortified path, through which the forces of the King of the Franks penetrated. *Desiderius* fled to Pavia, and the Lombard monarchy was overthrown. The monastery is the "*Sacra di San Michele*," one of the most remarkable monuments of Piedmont. It is supposed to have been originally an oratory, founded by *Amisone* Bishop of Turin, in the 10th century. Beams of fire descending from heaven marked, it was said, the spot, and lighted the tapers employed for its consecration. As a monastery, it was rebuilt by *Hugh de Montboissier*, a nobleman of

Auvergne (about the year 966-988), who for some heinous crime had been enjoined the penance of founding a monastery on the Alps. In its flourishing age the *Sacra* contained 300 monks, who kept up the "laus perennis," or perpetual service, in the choir; and its history is connected with several of the most important personages and events in that of Piedmont and Savoy.

The mountain can only be ascended on foot or on mules. Its summit is more than 3100 feet above the level of the sea. The higher portion is covered with exceedingly fine groves of chestnut-trees, through which you pursue your winding path. Still higher up are most secluded and picturesque farms, which, with the woods, constitute almost all the property that the once opulent monastery retains. Like most of the monasteries dedicated to St. Michael, this *Sacra* has the character at once of a castle and a church: great masses of ruins surround the habitable portion. A rock near it is called the *Salto della Bella Alda*. The fair Alda leaped from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall. Injudicious repairs have diminished the effects of the building; but it is yet a complete castle of romance,—walls growing out of rocks, and rocks built in and forming walls and foundations of the edifice.

Passing by a ruined outwork, whose circular windows bespeak its early date, you traverse a low vaulted gallery, and reach a small terrace. Before you is a tower, rising out of and also abutting or leaning against the rock: the lower part contains the staircase by which you ascend to the monastery; the upper portion of the tower forms the extremity of the choir, and terminates in an open Romanesque gallery of small circular arches supported by pillars: this is one of the oldest and most curious features of the building. The height, looking down from the external gallery is great: an iron balustrade has been fitted into

the interstices. This staircase is sustained by an enormous central pier: here and there the rocks against which the edifice is built jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. Until recently these corpses were placed sitting upon the steps of the staircase; and as you ascended to the church you had to pass between the ghastly ranks of these sentinels. Whence the corpses came, or why they were placed there, cannot be known: respected, if not venerated, the peasants used to dress them up and adorn them with flowers, which must have rendered them still more hideous. The extremely beautiful circular arch, by which you pass from the staircase to the corridor leading to the church, is a vestige of the original building. It is composed of grey marble, Romanesque in style, and sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. The church itself is in a plain Gothic style: the choir retains vestiges of an earlier age. A fine Gothic tomb, representing an abbot, has excited much controversy.

The late king caused the remains of Carlo Emanuele II. (the father of Vittorio Amedeo, the first King of Sardinia), and of several other members of the royal family, to be removed hither from Turin; and it was supposed that he intended to render San Michele the future place of burial of the royal family. The remainder of the *Sacra* is composed of a wilderness of ruined halls and corridors, and of the cells and other apartments inhabited by the regular clergy, to whom the monastery is now assigned. The Benedictines have disappeared; and long before the Revolution their possessions had been much dilapidated. It was considered as one of those good "pieces of preference" which the crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the list of abbots. The monastery has been given over within the last three or four years to the priests of the *Instituta*

della Carità—an order of very recent origin, and belonging to a class of regulars now much encouraged by the Church of Rome, as better suited to the exigencies of the age than the more ancient ascetic orders. They are principally employed in the care of the poor, in hospitals, and in education.

The views from the summit of the mountain, and more particularly from the external gallery of the choir, are of the greatest beauty, and would alone fully repay the traveller for the toil of the ascent.

Sant' Ambrogio, a village at the foot of the Monte Pirchiriano. The houses with their projecting galleries are pleasing objects; and there is a decent small inn at this place. The church is rather remarkable. A little beyond, by the side of the road, is seen *Avigliana*, with a fine feudal castle standing out most boldly above the tower, and forming with it a beautiful group. *Avigliana* is a very unaltered town, and full of shattered fragments. The church of *San Pietro* is of very high antiquity, and supposed, like many buildings of the same class, to have been a heathen temple. The *Monte Musiné* in the neighbourhood furnishes some remarkable minerals, amongst others the *Hydrophane*, which, opaque when dry, has the property of becoming transparent when immersed in water. The neighbouring woods also furnish much game, both for the sportsman and the ornithologist. Near *Avigliana* are two small lakes, the *Lago della Madonna* and the *Lago di San Bartolomeo*. They are very pleasing and secluded. The Dora adds greatly to the beauty of the scenery of this vicinity.

About this spot the Alpine valley of Susa terminates, and the traveller has now fairly entered the great valley of the Po.

At some little distance from the road is seen the church of *Sant' Antonio di Rinverso*, anciently belonging to the Knights Hospitallers, and consecrated in 1121 by Pope Calixtus V. It is Gothic, and built of moulded

brick; the pinnacles and all other ornaments being formed with much delicacy. This is a specimen of a style almost peculiar to Lombardy, of which the traveller will find the full display at Milan, Piacenza, and Pavia. The roof is of brilliant painted tiles; and both within and without are many interesting frescoes. The high altar is of the 15th century. The country is pleasantly wooded; and in returning from Turin the noble views of the Alps open more and more.

Rivoli, a small town of about 5200 Inhab., pleasantly situated, above which towers the great unfinished palace begun by Juvara, and exhibiting many of his peculiarities. This palace was one of the places of confinement in which Vittorio Amedeo II. was incarcerated during the short interval which elapsed between the unfortunate attempt which he made to re-ascend the throne and his death. He had abdicated (1730) in favour of his son Carlo Emanuele, III., and had retired to Chambery, taking the title of Conte di Tenda. He was a wise and good monarch; and in his person the House of Savoy obtained the island of Sardinia and the royal title; but a short time after his retirement he grew weary of a private life, and formed a scheme for repossessing himself of the royal authority. Some say that his intellects were impaired; others, that he was instigated by the ambition of the Countess of Sommariva, for whose love he had renounced the crown, and whom he married immediately after his abdication. The royal *revenant* was speedily laid. The council of Carlo Emanuele readily concurred in the opinion that Vittorio should be seized—a determination which was probably not retarded by his boast that he would take good care to behead all his son's ministers. He was accordingly brought to Rivoli, Sept. 1731, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and, if he addressed them, they maintained the most inflexible silence, answering

only by a very low and submissive bow—a miserable mockery of respect. He was afterwards permitted to have the company of his wife, and remove to another prison; but, on the 31st of October, 1732, he died. Some of the rooms have recently been fitted up for the present king. There are many pictures in the palace—a collection of views in Piedmont by the brothers *Cignaroli*, landscapes by *Vanloo*, and a series of historical scenes from the lives of Amedeo VII. and VIII., Counts of Savoy.

The air of Rivoli is remarkably pure, and the place is very healthy. Hence the town and its vicinity abound in villas. Amongst others is the residence of the *Avvocato Colla*, to which is annexed a botanic garden, with hot-houses and conservatories.

At Rivoli begins an avenue of pollard elms, leading to Turin, about six miles in length, the distant extremity of the *vista* being terminated by the *Superga*. On entering Turin, the view towards Mount Cenis is very fine. On arriving at Turin your passport is not now taken from you.

TURIN. *Inns:* Hôtel de l'Europe; chez Trombetta, in the Piazza del Castello; very comfortable and well managed. Hôtel de la Grande Bretagne, a new Hotel in the Contrada del Po, with a good restaurant; here, as at the Europa, dinners are served at Table-d'hôte prices, 3 francs, including wine and desert. Dinner in apartments 5 francs; breakfast with eggs, 1-50 to 1-75; bed-rooms 2-50 to 2-80. Hôtel Feder, fallen off, dear and inferior to the other two in situation and comfort. Table-d'hôte at half-past 1 and at 5, 3 francs. Hôtel de la Ville, formerly the Pension Suisse, and Bonne Femme, are tolerably good as second-rate inns.

Cafés and Restaurateurs: The *Cafés* of Turin are numerous and good; the San Carlo, the Fiorio, and Café Nationale in the Contrada del Po, are reckoned the best. The prices at the *cafés* are not high: *s. g.* coffee, 20 cents; chocolate, 25 cents; ice, 25 cents; good

white wine, 60 cents the bottle; red 50 cents. There are *restaurateurs* on the French plan: L'Universo; il Pastore; le Indie; and la Verna. At these establishments dinners may be had from 2 to 5 francs. The best restaurants are at the Grande Bretagne and the Hôtel de l'Europe. The chocolate of Turin is reckoned the best in Italy. The Piedmontese bread, in long thin wands, called "Pane grissino," is remarkably good. It was introduced by a physician, who found it in his own case more digestible than the ordinary bread. It takes its name from him.

The Post-office is in the Palazzo Carignano. The letters for Genoa and Tuscany, Rome and Naples leave at an early hour. For France, England, and all countries to the north, the office closes at 4 p.m., and the courier leaves at 5.

There are regular *fiacres*—*cittadini*; *fiacre* fares, 1 horse 1-50, 2 horses 3 francs an hour; private carriages 10 francs for half a day, 15 for the whole; excursion to the *Superga* 30 francs, as 4 horses are necessary. For most purposes of excursion in and about the city, the *fiacres* answer quite as well as the much more expensive carriages hired at the hotels.

The Diligences of the Brothers Bonafous (*Strada de Angennes*) are among the best in Italy. Two diligences run daily, over the Mont Cenis, to Chambery, and from thence to Lyons and to Geneva. To Milan two daily. To Pignerol daily, from the Bureau, near the Albergo del Moretto. To Arona, Biella, Casale, Vercelli, &c., daily, or nearly so, from the Bureau, near the Albergo del Pozzo. A diligence from Turin to Nice daily by Cuneo and the Col di Tenda, and another by Mondovì, Oneglia, Ventimiglia, and Mentone. A diligence 3 times a week to Piacenza, Parma, Bologna, and Rome. Vetturini may be met with at the Bue Rosso, the Dogana Vecchia, and the Albergo d'Italia.

The railroad from Turin to Genoa is now open; trains 3 times a day; the station is at the S.W. extremity of the

Strada Nuova, not far from the Piazza San Carlo.

There are now no suburbs to Turin: what were the suburbs are taken into the town, and continuously built up. It may be said to be one of the most flourishing cities of Europe. Under the French, the population in 1813 sank to 65,000: it is now (1853) 143,157, exclusive of the military, and is yearly increasing. Of its commerce, the silk trade is the chief and most lucrative branch.

Turin is now unfortified, but the citadel subsists, and is a very remarkable monument of military architecture. It was built by Emanuele Filiberto in 1565; and, preceding Antwerp in date by two or three years, is the earliest specimen of regular fortification in Europe. It is a pentagon, and constructed with great skill. The modern art of fortification is of Italian invention (see Verona); and it is interesting to notice the perfection to which it was at once brought.

In Italy, the land the most rich in recollections of the past, Turin is perhaps the poorest city. Its history, whether under the Empire or during the middle ages, is almost a blank. Some of its marquises are obscurely noticed; and Claudius Bishop of Turin (died 840) is distinguished by his opposition to the use of images in Divine worship, as a breach of the second commandment; and he was equally opposed to the veneration of relics.

Turin has been repeatedly destroyed: the last ravages it sustained were from Francis I., in 1536, who demolished the extensive suburbs, and reduced the limits of its ancient walls; and it then appeared as a borgo of the greatest size. It is therefore absolutely denuded of any vestiges of antiquity, whether classical or mediæval. Francis I., the "Father of Letters," also destroyed the amphitheatre, and several other Roman remains. Two towers, said, without the slightest probability, to be Roman, called the *Torri Augustali*, forming part of an edifice used as a prison, and two others,

part of the castle erected by Amedeo VIII. (about 1416), and now included in the Palazzo Madama, can hardly be considered as an exception. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele I., is more due to Carlo Emanuele II. and Vittorio Amedeo. Still further improvements have been very recently made, under the three last, and the reigning monarch. At least one fourth of the city has been erected since the restoration of the royal family. The streets, or *contrade*, are all in straight lines, and generally intersect each other at right angles. The blocks, or masses, of buildings, formed by the intersections, are called *isole*, an architectural Latinism retained here and also in Provence. The houses are of brick intended for stucco, and not stuccoed. This is the fashion of the place, and yet it is a fine, and even magnificent city. The houses are large, the windows and doors are ornamented, and crowned with a cornice. The houses themselves are not all alike, though sometimes there are rows of considerable extent. Through the perspective of the streets, the hills, mountains, Alps, which surround the city, are continually in sight.

Turin is placed in the beautiful valleys of the Dora, or Riparia, and the Po, just above the junction of these two rivers: the first is a fine mountain torrent; the latter a deep and rapid river.

"Così scendendo dal natio suo monte
Non empie umile il Pò l'angusta sponda;
Ma sempre più, quanto è più lunge al fonte,
Di nove forze insuperbito abonda.
Sovra i rotti confini alza la fronte
Di tauro, e vincitor d'intorno inonda:
E con più corna Adria respinge, e pare
Che guerra porti, e non tributo, al mare."—
Tasso, *Gier. Lib.*, ix. st. 46.

Beyond the Po is the lovely range of hills called the *Collina di Torino*, rising to the height of about 1300 or 1600 feet. They are sparkling with villas; and, in their forms, possess alpine boldness without alpine severity; their valleys are most richly clothed with vegetation; and advantage has

been taken of these varieties of surface in many of the beautiful gardens and grounds attached to the villas.

The climate of Turin, however, is influenced by the vicinity of the Alps; the winters are cold and foggy, the quantity of rain is considerable; and hail storms are frequent in summer, when the crops are literally cut in pieces by the fragments of ice; hence the institution of an insurance office (the Società Reale d'Assicurazione contra la Grandine) against this risk.

The architect principally employed at Turin by Carlo Emanuele II. was *Guarini* (1624-1683), a Theatine monk, an able mathematician, and who well used, some say abused, his mathematical knowledge, in his bold and daring constructions. *Ivara*, or *Juvara*, a Sicilian by birth (1685-1735), was much patronised by Vittorio Amedeo. There is a great difference in the style of these two architects, but both have in common a neglect of the rules of Vitruvius or Palladio; more moderated perhaps in Juvara, but carried to the utmost extent in Guarini. Hence both have been much criticised.

The *Cathedral*, or *Duomo*, is the oldest of the sacred edifices in Turin. The original structure was founded by Agilulph King of the Lombards, about 602. The present building was begun 1498, and consecrated in 1505. Bramante is supposed to have designed it, but the building has little similarity to his style; and it has been much altered, and some arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior has been very recently decorated with frescoes. The vaulting contains the Scripture history, from the expulsion of Adam and Eve out of Paradise to the giving of the Law. Over the arches are the principal events in the life of St. John the Baptist; at the west end is a copy of the *Cenacolo* of Leonardo da Vinci, also in fresco. The older pictures are not very remarkable. The best are the following: *Albert Durer*, the Virgin

and Saints.—*F. Zuccherò*, the Resurrection.—*Casella*, St. Cosmus and St. Damian.—Two statues, by *Pierre le Gros*, representing Sta. Teresa and Sta. Christina, have been much praised; but except in the mechanical execution, they have not great merit.

There are few sepulchral monuments in this church. The most remarkable is that of Claude Seyssell, who, after filling successively the places of professor in the university of Turin, and of Master of Requests in France, where he was employed by Louis XII on several diplomatic missions, became Bishop of Marseilles, and, subsequently, Archbishop of Turin, where he died in 1520.

The high altar is ornamented by a most splendid display of church plate: by the side of it is the tribune, or gallery for the royal family.

The sacristy contains several magnificent crosses, vases, shrines, and the like, of which the chief is a very large statue of the Virgin, crowned, and standing under a silver-gilt canopy. On the festival of the Nativity of the Virgin (8th Sept.), a solemn procession takes place, equally in honour of the Virgin and in commemoration of the delivery of the city from the French. (See *Superga*, p. 26.) The battle took place under the walls of Turin, 7th Sept. 1706. Vittorio Amedeo, assisted by the Imperial and Prussian troops, under Prince Eugene, Field Marshal Daun, who occupied Turin, and the Prince of Anhalt, gained a complete and decisive victory. The French lost 153 pieces of cannon and sixty mortars; and this victory was in truth the salvation of the house of Savoy, whose destruction was sought by Louis XIV. with the most inveterate antipathy. To see this striking spectacle advantageously, the spectator should obtain a seat in one of the houses which look upon the Piazza of the Cathedral, so as to view the train as it issues from the church.

Another procession takes place on Corpus Christi day, or, as the Italians call the festival, *Corpus Domini*. The

illuminations which accompany these festivals are beautiful.

Behind the cathedral, and seen through the arch over the high altar, is the chapel of the *Santo Sindone*, or *Sudario*, said to be the masterpiece of Guarini. Its cupola is formed of arched ribs, from the summits of which other ribs spring in succession, thus forming a sort of dome. The capitals of the columns, and some other ornamental portions, are of bronze. In these capitals the crown of thorns is introduced amidst the leaves of the acanthus. The pavement is inlaid with bronze. In the centre is the altar, of black marble, upon which is placed the shrine, brilliant with gold, silver, and precious stones. Magnificent lamps, given by the late queen, are suspended on either side. The *Santo Sudario*, according to the ecclesiastical legend, is one of the folds of the shroud in which our Lord was wrapped by Joseph of Arimathea, and on which an impression was left of his body; other folds being preserved at Rome and at Besançon, and at Cadouin in Périgord. This one was brought from Cyprus, and presented in 1452, by Margherite de Charni, the descendant of a nobleman of Champagne, who was said to have won it during the Crusades: but there is no evidence of its existence, until the fifteenth century; when, having been given by Margherite to Duke Louis II., it was first deposited at Chambéry, whence it was brought, in 1578, by Emanuel Philibert for the purpose of enabling St. Carlo Borromeo to venerate it, without the fatigue of crossing the Alps. While it was at Chambéry it was invoked by Francis I. previously to the battle of Marignano, and on his return to France he went on foot from Lyons to worship it. In four of the niches round the sanctuary have been placed by the late King Charles Albert, monuments to the most renowned sovereigns of the house of Savoy—viz., of Emanuel Philibert, whose remains are beneath—a very fine work by *Marchesi*; of Amedeo VIII., by *Cacciatore*; of Prince Thomas

of Savoy, from whom descend the present Sovereigns of Piedmont, of the branch of Carignan, by *Gaggini*, a Genoese and pupil of Canova; and of Charles Emanuel II., by *Fraccaroli*.

Many of the other churches are splendidly decorated: amongst these may be noticed—

San Maurizio, belonging to the military order of St. Maurice and St. Lazare, with an oval cupola: a recent façade, by *Mosca*, is the least pleasing portion of the building.

San Domenico contains a picture by *Guercino*; the Virgin and Child presenting the rosary to the patron saint.

Chiesa del Corpus Domini (one of the finest in Turin), built by Vitozzi in 1607; but the whole of the interior is from the designs of Count Alfieri. It is very rich, and is a characteristic specimen of the architect and of his age. In the centre is a railed-in marble slab, with an inscription, to commemorate the miraculous recovery of a piece of Sacramental plate containing the blessed wafer, which, being stolen by a soldier, and hidden in one of his panniers, the ass carrying it refused to pass the church door until relieved of the weight of the sacred object, which being removed, he proceeded on his journey. The history of the miracle is represented in 3 paintings on the roof of the church.

San Filippo. This church was one of the trials of skill of Guarini, but here his skill failed him; and the cupola, which was somewhat upon the plan of that of the *Santo Sudario*, with a great part of the church, fell down in 1714. It was rebuilt by *Juvara*. The church of *San Filippo* is perhaps the finest in Turin, but it is not very handsome. Over the magnificent high altar is a painting by *Carlo Maratti*; our Lord with St. John and S. Eusebius. In other parts of the church are pictures of S. Philip before the Virgin, by *Solimena*, and of S. John Nepomucene, by *Seb. Conca*.

San Lorenzo, an extreme example of the boldness and strange fancy of

Guarini, is curious from its fantastical dome, formed on ribs, each of which is the chord of three eighths of a circle; in this may readily be traced the architect of the Chapel of the Sudario.

La Consolata derives its name from a supposed miraculous painting of the Virgin, the object of much honour. The picture is, in the opinion of Lanzi, the production of some pupil of Giotto, though attributed by the legend to the age of St. Eusebius, Bishop of Vercelli, in the fourth century. This church is a combination of three churches opening into each other; the most ancient founded in the 10th centy., and dedicated to St. Andrew. It is richly decorated with silken hangings, curtains, and marbles, many of the latter very beautiful. The corridor leading to one of the churches of the Consolata is covered with *ex votos*, chiefly paintings of the rudest, and, from their subjects, most ridiculous kind. On the Piazza opposite the church stands a handsome granite column, erected in 1835, to record the cessation of the cholera.

La gran Madre di Dio, opposite the bridge over the Po, a new church, finished about 1840. It was begun 1818 in commemoration of the restoration of the royal family. The building is an imitation of the Pantheon at Rome.

A French Protestant church (Temple Vaudois) for the use chiefly of the Vaudois, was finished and consecrated 1853, in the Stradale del Re.

The *Piazza Castello*, containing some of the principal edifices, is surrounded by lofty palaces, which extend also through the Strada del Po, a noble perspective, terminating with the blue hills; in the same manner as the prospect of the Contrada Dora Grossa, on the other side of the Piazza, terminates with the Mont Cenis.

The *Royal Palace*. This edifice was raised by Carlo Emanuele II., from the designs of the Conte Amedeo di Castellamonte. The exterior has no pretension to magnificence, except from its magnitude. The interior

is well arranged, and, besides the usual apartments for the state and residence of a sovereign, contains within it many public offices. On the principal staircase is an equestrian statue of Vittorio Amedeo I., which is commonly called "*Il Cavallo di Marmo*," the animal being much more prominent than his rider. The figures of captives at the feet of the horse are by Adriano Frisio, a scholar of Giov. da Bologna. The great old-fashioned hall, formerly appropriated to the Swiss Guards, is open to the public; the sovereign being always accessible to his subjects, not only in theory but in fact. A curious painting of the battle of St. Quentin forms an appropriate ornament. The state apartments, particularly the throne room, are splendidly furnished; modern luxury being united to the solid magnificence of the last century. It has lately received additional decorations from the King's architect, the Cavaliere Pelagio Palagi, not all in the best taste. The parquets, or inlaid floors, are remarkably beautiful. The King's *Private Library* is extensive, containing 40,000 printed vols., and 2000 MSS. Amongst the latter are some curious documents and correspondence:—the materials sent by Frederick "the Great" to Count Algarotti as the basis for the history of the Seven years' war; letters of Emanuel Filibert, Prince Eugene, and Napoleon; many Arabic and Syrian manuscripts. Cavaliere Promis is the librarian. There is also a valuable collection of drawings by old masters, formed by Volpato, who is now the custode.

Under the roof of the palace, and adjoining the state apartments, is the *Armeria Regia*. This collection was formed in 1833, partly from the arsenals of Turin and Genoa, and partly from private collections purchased by the late king, especially that of the Martinengo family of Brescia. It contains several pieces of historical interest, and is considered as one of the principal shows of Turin. It has been judiciously arranged by the present director Count Seyssell, to whom application

must be made the day before, for permission to visit it. The following are amongst the chief objects:—

20. 33. Two suits which belonged to Antonio Martinengo in the 15th century, both ornamented with damasquine and other engravings of excellent design: the latter (33) is the finest in the collection.

35. The full suit of the Duke Emanuele Filiberto, or Tête de Fer, and worn by him on the great day of the battle of St. Quentin. (See Piazza di San Carlo.) Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer departments of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm. This armour is copied in Marochetti's fine statue in the Piazza S. Carlo.

37. A suit fit for a giant, respecting which there have been many conjectures. It seems to be of French workmanship.

67. The staff of command of Alfonso di Ferrara.

104. The like of the celebrated burgomaster Tiepolo.

239. A magnificent suit of damasquined steel.

275. The cuirass of Prince Eugene, with three deep bullet indentations in front, worn by him at the battle of Turin, where, as before mentioned, the French were totally defeated; and (990) his sword worn on the same memorable occasion.

288. Cuirass worn by Carlo Emanuele III. at the battle of Guastalla, 19th September, 1734.

292-294. Helmets in the style of the Renaissance. The last belonged to the celebrated surgeon and anatomist Scarpa, who, towards the close of his life, was as fond of it as Dr. Woodward was of his shield, and made it the subject of a special dissertation, which he printed privately for his friends, illustrated with beautiful engravings. It is

covered with imagery, representing Jove thundering upon the Titans.

381-385. 394, 395. Shields and targets in the same style. 381 is exceedingly rich, embossed with subjects from classical history. Amongst the ornaments is introduced a crescent, the device of Diana of Poitiers; and hence it has been inferred, first, that it belonged to her, though it is not easy to understand how; and next, that it is the work of Benvenuto Cellini, the reputed father of all works of this description. 394 is also very splendid, representing the labours of Hercules.

819-821. Three very delicate triangular-bladed stilettoes, which, it is said, were carried by Italian ladies for the purpose of ridding themselves of husbands or lovers.

943. Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de' Conti," and upon which the officers of state were sworn; a custom which explains the much contested passage in Hamlet. Amongst the other objects, worthy of notice in the armoury, may be mentioned an ancient Roman eagle, bearing the inscription Leg: VIII., found in Savoy, and the two Imperial eagles of Napoleon's Italian Guard, presented by one of its commanders, General Lecchi.

At the extremity of the armoury is a smaller apartment; over the door is a marble bust of Charles Albert, with his swords, and two Austrian standards, captured, at Somma Campagna, during the campaign of 1849. This cabinet contains the private collection of medals formed by the late king: it is particularly rich in those of the house of Savoy, and of the Italian States in modern times; over the cases of the medals are several bronzes found in the Island of Sardinia, supposed to be of Phœnician origin, and a series of Roman bronzes discovered in the ruins of the Roman station of Industria, amongst which the statue of a youthful Cupid is very beautiful.

Joining the palace, and, in fact, forming part of it, for there is a continued series of internal communications, are

the following buildings and establishments:—

The *Reali Segretarie*, containing the offices of the principal departments of government.

The *Archivi*, in which is deposited a very rich collection of muniments and charters; a selection from these is in course of publication. Annexed to these archives is a very select library of early printed books and manuscripts.

The *Accademia Militare* forms also a part of the same pile. It encloses a large quadrangle, of handsome and scenic effect. The institution, which was re-organized in 1839, is said to be very complete and efficient.

Lastly is the *Teatro Regio*. It was built from the designs of the Conte Benedetto Alfieri, and was the building which made his fortune. Alfieri, born at Rome, was educated as an advocate; but his exceeding love for architecture soon induced him to abandon the bar. He never mentioned the name of Michael Angelo without taking off his hat or beretta. Having been employed at Tortona, when Carlo Emanuele II. happened to pass through that city, the monarch was so pleased with his work, that he took the young advocate into his service, and at once intrusted the building of this theatre to him; and so satisfactory was the production, that Alfieri was forthwith appointed court architect, and became the object of every species of favour. He obtained the reputation of the best architect of his time.

In the centre of the Piazza del Castello is the ancient castle, now converted into the *Palazzo Madama*. Of the old castle, founded by Ludovico d'Acaya in the early part of the 14th century, the principal vestiges are the two towers, which have been before mentioned. Two others exist, concealed by modern buildings. When restored by Amedeo VIII., 1416, this castle was at the extremity of the city. The principal front was added to the old structure in 1720, after the designs of Juvara. It is an excellent piece of street architecture. The other three

sides were to have been completed after the same design. It was fitted up as a palace for *Madama Reale*, Duchess of Savoy Nemours. It now contains the Hall of Assembly, and Bureau of the Senate, the Royal Gallery of Pictures, and the Observatory on its summit.

The *Royal Gallery of Pictures* formed by Carlo Alberto with pictures formerly scattered through the Royal Palaces. The great hall of entry remains nearly as it was when the building was a palace: it is adorned with paintings representing the deeds of the house of Savoy.

The gallery is open daily; on Sundays from 9 till 2, and on other days from 9 till 4. The rooms are plainly but appropriately fitted up. Some of these being used as committee rooms by the Senate, the paintings are seen with difficulty during the session of the Parliament (Dec. to June); indeed many of them are entirely removed during this period to prevent them being injured by the fires necessary for heating the apartments. The principal pictures are the following; but their arrangement has been recently changed: the three first apartments, being occupied by the Senate, are entirely closed, and the best pictures they contained removed to others, where they can be occasionally seen; those which remain are visible only before 12 a.m.

ROOM 1.—*Ferrari*, a Crucifixion in distemper, on linen, being the design for one of the frescoes at Vercelli (see Vercelli),—very rich, although only a sketch, and offering scarcely any variation from the fresco, which is much damaged;—an Entombment, on wood, very fine;—a subject called the Conversion of St. Paul, but more probably a legend of some other saint; a Warrior, surrounded by other Warriors; a Resurrection, with Saints. *Panini*, a Holy Family and Saints on wood, 1564; Deposition from the Cross, 1545; Deposition with Saints, 1558. *Giovenone*, Resurrection; a Virgin and Saints, *Oliveri*, a Crucifixion, on linen.

ROOM 2.—*RAPHAEL*, *La Madonna*

della Tenda, on wood,—a very beautiful picture, whether it be really by the hand of Raphael or not; for there are at least three repetitions, all claiming to be originals: one is at Munich, another is or was in Spain, and this is the third; besides two others, which are rather more modest in their pretensions, at Rome and at Vienna. Its history is said to be as follows:—a certain Cardinal delle Lanze gave it as a present to the Countess Porporate: upon her death it came to the Countess of Broglio, who sold it for 800 francs. It then passed, no one knows exactly how, to Professor Boucheron, who kindly “relinquished it,” as the phrase is, to the late king, when Prince of Carignano, for a very large sum of money. Passavant says that competent judges consider it to be a good copy by Pierino del Vaga.—*TITIAN*, the Supper at Emmaus, a noble picture, bought by Cardinal Maurice in 1660, and said to be the original of that in the Louvre; a portrait.—*Palma Vecchio*, Holy Family and Saints, the Virgin crowning a Figure in front.—*Guercino*, Virgin and Child; a Figure, half naked, with a red Beretta, and bearing a great Sword, called David; a Virgin and Child.—*Panini*, two Interiors, at Rome, the Basilica San Paolo fuori le Mura, and another Church.—*Bassano*, a Market.—*Guido*, Sta. Agnese.—*Cignani*, Venus and Cupid.—*Bembo*, the Graces.—*Crespi*, a Confessional.—*Salviati*, Geometry.—*Cesare da Sesto*, Virgin and Child.

ROOM 3.—*Panini*, Ruins.—*Mantegna*, Holy Family and Saints.—*PAUL VERONESE*, Pharaoh's Daughter finding Moses, a splendid picture, in which the artist has introduced his own portrait; Magdalene washing our Lord's Feet at the table of the Pharisee. This fine picture formed until recently one of the principal ornaments of the collection at the Palazzo Reale or Durazzo at Genoa; Queen of Sheba's Visit to Solomon.—*Bassano*, Rape of the Sabines; a Fair.—*Titian*, Adoration of the Shepherds; Fall of Troy; Judgment of Paris; Rape of Helen; Æneas sacri-

ficing: all in Titian's early style.—*Salvator Rosa*, a very fine Landscape, with the Baptism of our Lord.—*Canaletti*, Turin from the N.E.; Old Bridge at Turin; fine.—*Badile*, Presentation in the Temple.—*Beltraffio*, Angels singing.—*Vanni*, a Magdalene.—*Bronzino*, Portrait of Cosmo I., very characteristic.—*Carlo Dolce*, Mater dolorosa.—*Maratti*, the Angel Gabriel.—*Guercino*, a crowned head looking upwards.—*Mazzuchelli*, Fulvia fainting before the Head of Cicero, a fine specimen.—*Battoni*, Æneas bearing Anchises.—*Solimena*, four pictures.

ROOM 4.—*Guercino*, Sta. Francesca Romana.—*Spada*, David.—*Spagnoletto*, Homer, a vulgar idea of the poet.—*Bassano*, Venus and Cupid superintending the forging of the Armour of Mars.—*Gian Pietrino*, St. Peter the Dominican, and Sta. Caterina.—*Andrea del Sarto*, Holy Family.—*Semini*, Adoration of the Shepherds, on wood, 1584.—*Cignani*, Adonis and his Dog.—*Gian Pietrino*, Lucretia.—*Spagnoletto*, St. Jerome.—*Ricci*, Moses striking the Rock; Daniel.—*Mazzuchelli*, Lucretia.—*Procaccini*, Virgin and Saints; amongst others, San Carlo Borromeo and Sta. Teresa.—*Guido*, Combat between three Sons of Venus and three of Bacchus; Samson with the Jawbone, the same subject as that at Bologna.—*Calisto*, St. Jerome.—*Battoni*, Return of the Prodigal.—*Annib. Caracci*, St. Peter.—*Carlo Dolce*, Head of Christ.—*Sasso Ferrato*, Virgin and Child.—*Giorgione*, a Portrait.—*Domenichino*, Architecture, Astronomy, and Agriculture.—*Guercino*, Return of the Prodigal Son, very beautiful.—*Velasquez*, Portrait of Philip IV.—*Carlo Dolce*, Mater dolorosa.—*Bernardino Luini*, Herodias' Daughter receiving the Head of St. John the Baptist.—*Lomi*, the Annunciation.—*Moroni*, Carlo III.; Duke of Savoy and his Wife.

ROOM 5.—*Cagnacci*, Magdalene.—*Piola*, Bacchante.—*Schidone*, two subjects of Children's Heads.—*Raphael*, Virgin and Child, in his very early style.—*Panini*, three pictures of Ruins.—*Guercino*, Head of our Lord.—*Seiter*,

the Saviour dead.—*Calvart*, Assumption of the Magdalene.—*Moroni*, Portraits of a Doge and his Wife.—*Bassano*, the Saviour dead; Soldiers mocking Christ.—*Guido*, Lucretia; Fame on a Globe.—*Ricci*, Magdalene washing the Saviour's Feet; Abraham dismissing Hagar; Solomon sacrificing to Idols.—*Castiglione*, a Market.—*Bernardino Luini*, Holy Family.—*Cesare d'Arpino*, Adam and Eve driven from Paradise.—*Sementi*, Cleopatra.—*Daniel da Volterra*, Crucifixion, fine.—*Garofalo*, our Lord disputing with the Doctors, a beautiful Picture.—*Ciro Ferri*, Agony in the Garden.—*Allori*, Jacob's Vision.—*Beltraffio*, Marriage of St. Catherine.—*Giorgione*, Herodias' daughter receiving the Head of St. John, fine.—*Vanni*, Crucifixion and Saints.

ROOM 6.—*Battoni*, a Nativity.—*Tintoret*, our Lord on the Cross, received into Heaven by the Father.—*Titian*, Portrait of Paul III., fine.—*Pietro da Cortona*, Rebekah at the Well.—*Cambiasi*, Wise Men's Offering.—*Giovanni Bellini*, Virgin and Child, and Saints, a fine picture.—*Tiarini*, St. Peter.—*Morazzone*, Virginia stabbing herself.—*Nogari*, a Man smoking, and three Companions.—*Pordenone*, Holy Family and Saints.—*Guido*, St. John Baptist; Apollo slaying Marsyas, very disagreeable from its truth; St. Jerome.—*Franciabigio*, Holy Family and Saints.—*Dan. da Volterra*, Decollation of St. John.—*Piola*, St. Paul.—*F. Francia*, an Entombment.—*Salviati*, the Wise Men's Offering.—*Gregghetto*, Satyrs in a Landscape.—*Elisabetta Sirani*, Cain killing Abel.—*Pippi*, St. Matthew.—*Caravaggio*, Reading at Night.—*Bronzino*, Portrait of Leonora of Toledo.—*Fran. del Cairo*, Agony in the Garden.—*Lorenzo Laugier*, Head of our Lord.—*Salviani*, Geometry.

ROOM 7.—*Albano*, Earth, Air, Fire, Water. These allegorical paintings are among the finest works of Albano. They were painted for Cardinal Maurice; and Albano in two of his letters, written in 1626, has explained the meaning of his allegories with much clearness and originality. The representation of fire

is Venus. The Cardinal had directed the painter to give him "*una copiosa quantità di amoretti*;" and Albano has served him to his heart's content. The amoretti in this and the other companion pictures are exquisitely playful. *Juno* is the representation of the air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes and natures. Dew, rain, lightning and thunder form one group, and so on. *Water* is figured by the triumph of Galatea: at the bottom of the picture are nymphs and Cupid fishing for pearls and coral. *Earth* is personified by Cybele, whose car is surrounded by three seasons, winter being excluded. Here the Cardinal's Cupids are employed upon various labours of agriculture.

ROOM 8.—*Sir P. Lely* (?), Portraits of Cromwell and his wife (?).—*Vandyke*, Holy Family, a rich painting.—*Vanloo*, Louis XV.—*Luca di Leida*, Crowning of a Sovereign.—*Rubens*, four heads.—*Jan Miel*, a Market.—*Valentin*, our Lord bound.—*Vandyke*, Virgin and Child.—*Mytens*, Charles I. of England.—*Rubens*, an unknown portrait in armour.—*Angelica Kauffman*, a portrait.—*Hondekooter*, Cocks and Hens.—*Rubens*, a Magdalene.—*Mignard*, Louis XIV.—*Teniers*, Peasants dancing.—*Jan Miel*, Royal Chace.—*Rembrandt*, Wise Men's Offering.—*Rubens*, Holy Family.—*Vandyke*, Three Children of Charles I.; (fine) Six Heads of Children of the House of Savoy; Portrait of a Lady.—*Pourbus*, Portrait of a Lady of the same Family.

ROOM 9.—*Rothenhammer*, the Nativity.—*Bernhardt*, a Family at Supper.—*Wouvermans*, a Battle-piece, *la Bicoque*, good.—*Rubens*, our Lord and Magdalene.—*Holbein*, Portrait of Calvin.—*Vandyke*, Assumption of the Virgin.—*C. Moor*, Pyramus and Thisbe.—*Ravenstein*, Portrait of Catherine of Savoy.—*Rubens*, a Burgomaster.—*Poussin*, Peasants.—*Luca di Leida*, Crucifixion, a triple altar-piece.—*Mabuse*, Crucifixion, excellent.—*Siffert*, Holy Family.—*Geldorp*, Portrait of a Lady.—*Rubens*, two Heads.—*Vandyke*,

Holy Family.—*Rubens*, Boar and Dogs.—*Vander Werf*, Adam and Eve lamenting the Death of Abel.—*Rembrandt*, Resurrection of Lazarus.—*C. Netscher*, Knife-grinder.—*Ostade*, old Man and Woman.—*Lustermans*, a Head.—*Rembrandt*, a Rabbi.

ROOM 10.—*Rubens*, three Heads.—*Vandyke*, Nymphs and Bacchantes.—*Fyft*, two pieces of Fruit and Game.—*F. Mieris, sen.*, three Heads.—*G. Crayer*, Our Lord teaching the Doctors; Entombment.—*Holbein*, Portrait of Erasmus; Ditto of himself.—*Teniers*, two Interiors of Public-houses.—*P. Potter*, four Oxen, a well studied and carefully executed work.—*G. Honthorst*, Samson shorn.—*Vander Werf*, Shepherd and Shepherdess.—*G. le Duc*, a Head.—*Roos*, Sheep, Cows, and Goats.—*G. Terburg*, a Head.—*G. Dow*, Woman looking out at a Window; Head of a Man; Boy and Girl at a Window.—*Pazzaro*, two Landscapes.—*Holbein*, Portrait of a Man; Ditto of a Lady.—*Wouvermans*, Battle-piece.—*Hans Hemlinck*, History of our Lord's Passion, a most singular succession of scenes spread over the canvas, in the same style as the Nativity in the Boisseree collection.—*Sanredam*, Interior of a Church.—*Schalcken*, Painter at his Easel.—*Fran. Floris*, the Arts sleeping in time of War.

ROOM 11.—Flower-pieces, by *Breughel*; *Van Huysum*, and *Snyders*.

ROOM 12.—*A. Durer*, Salutation of Elizabeth, not remarkable; Man praying.—*Holbein*, a Portrait called Luther, dated 1542; Ditto of his Wife, same date.—*Stella*, Spring.—*Vouet*, Painting.—*Spranger*, the Last Judgment.—*Templi*, the Virgin and Child appearing to three Knights praying.—*Jordaens*, Our Lord and Angels; raising of Lazarus.—*Vandyke*, Holy Family.—*Teniers*, a Lady and Music, in his best manner; Public-house Interior, and Music.—*Jan Miel*, St. Philip and an Angel.—*Rubens* and *Breughel*, Venus and Cupid in a Landscape.—*Breughel, sen.*, Village Dance.—*Mignard*, St. John; Scene in an Arbour.—*Teniers, sen.*, a Countryman and his Wife talking with a Lawyer.—*Frank*, Cavaliers dancing

the Galliard.—*Rembrandt*, a striking Portrait of an old Man.—*Poussin*, St. Margaret.—*Wouvermans*, Halt of Horsemen.—*Rubens*, Portrait of himself when very old.

ROOM 13.—Twelve battle-pieces, the Campaigns of Prince Eugene, amongst others the Battle of Turin in 1706; bird's-eye views, by *Hugtenburgh*, and one by *Borgognone*.

ROOM 14.—*Breughel del Velours*, River scene; Ditto, with Ruins.—*Wiltingen*, Interior of a Church.—*Holbein*, Portrait of Petrarch.—*Jan Miel*, Modeler's Studio.—*Breughel d'Enfer*, Ships burning.—*Peter Neefs*, Interior of a Cathedral.—*Teniers*, a Man playing.—*Jordaens*, Diana and Nymphs bathing.—*Van Vitelli*, Port of Naples; Colosseum.—*Vander Poel*, Fishermen.—*A. Durer*, Deposition from the Cross; Holy Family, fine.—*Salaert*, a Procession in Brussels.—*Lucas van Leyden*, Death of the Virgin.—*Jordaens*, Boar-hunting.—*Gagnereau*, Cupids and Lion.—*Van Musscher*, Portrait of a Poetess.—*Jan Miel*, Roman Ruins.—*Rubens*, Sketch (one of the series of the life of Mary de' Medici).—*Schalcken*, View near a Ruin, with figures.—*Holbein*, Portrait (?).—*Breughel de Velours*, Passage of the Red Sea; a Fair.

ROOM 15.—*Constantia*, copies of celebrated Florentine pictures, on enamel, or large plates of porcelain.

ROOM 16.—Landscapes: 10 by *Breughel de Velours*; 2, *Claude Lorraine*; 1, *Both*; 6, *Vanloo*; 13, *Greflier*; 2, *Vander Meulen*; 2, *Gaspar Poussin*; 2, *Tempesta*; 1, *Brill*; 4, *Vries*; 2, *Manglard*; *Peter Neefs*, Interior of a Cathedral.

ROOM 17.—Family Portraits of Savoy.—*Vanschuppen*, Prince Eugene.—*P. de Champagne*, Prince Tomaso and his wife.—*Argenta*, Emanuel Filibert.—*Vernet*, Charles Albert (the late king).—Copy of *Guido*, Cardinal Maurice.—*Jan Miel* and others, Portraits.

Upon the northern tower of the Palazzo is the Observatory, established in 1822, and now under the able direction of Baron Plana. It is well furnished with instruments.

The *Palazzo dell' Accademia Reale delle Scienze* contains the several museums, which have now attained great importance. The principal, unquestionably, is the *Museo Egizio*, composed in great part of the collections made by the well-known Cavaliere Drovetti, a Piedmontese by birth, but who for many years filled the place of French consul in Egypt, and purchased by King Carlo Felice in 1821. It is open to the public on Mondays and Thursdays; but the custode is in attendance on other days. Hours, 10 to 4.

It is said to contain 8000 articles; and, judging from the general view, the number is not exaggerated. A very good catalogue has been lately published of the larger stone objects in the lower apartments; but there is none yet of the great variety of specimens in the four rooms on the upper story.

The celebrated *Isiac table*. It is a tablet of bronze, of about 4 feet by 3, covered with figures of Egyptian deities, and hieroglyphics, engraved or sunk, the outlines being partly filled with silvering, partly with a kind of niello. According to some accounts, it was discovered at the Villa Caffarelli upon the Mount Aventine, where there had been a Temple of Isis, and was presented by Paul III. to a son of Cardinal Bembo. It sustained various mischances: after the "sacco di Roma" by the Connétable de Bourbon it was found in the possession of a brazier: others say it was discovered at Casale. Transferred to Mantua, it disappeared after the siege of that city in 1630, and was thought to be lost: but it was found at Turin amongst some lumber in 1709. It went to Paris in 1797, and has now reverted to Turin. This monument is very interesting, as being the first specimen of Egyptian antiquity which attracted attention after the revival of letters, and none has had more eminent interpreters. Olaus Rudbeck, the worthy successor of Olaus Magnus, discovered on it the whole mythology of the Edda. Father Kircher translated the whole into good substantial Latin, and found it con-

tained the whole cosmogony of Hermes Trismegistus. Jablonski showed its perfect agreement with the most orthodox doctrine of Thebes. Winkelman, Schmidt, Montfaucon, have all explained its mysteries. But recent discoveries in hieroglyphical interpretation have shown that the inscriptions on it have no meaning at all; there is, therefore, every reason to believe that it is of Roman fabrication, and probably of the reign of Hadrian, when such imitations of Egyptian monuments were frequent.

In the centre of the principal apartment below stairs is an inscription in honour of Champollion, as the Œdipus by whom the Egyptian enigmas were first explained, overlooking the well-known discoveries of Dr. Young.

The principal objects, and which are arranged in four rooms on the third story, are the following: they are, with few exceptions, in the highest state of preservation. Idols of wood, painted and gilt; household gods; figures of real and ideal animals; amongst others, that which was unquestionably the origin of the Grecian harpy: many with inscriptions painted or written in the enchorial character; others of terra cotta, on none of which such character is found, the inscription being in hieroglyphics.

Animal mummies,—cats, crocodiles, ibises, fish, monkeys, serpents, heads of calves and bulls, without doubt the bull Apis, many in their original bandages and swathings: all the "abominations of Egypt," dug out of the sands which concealed them, are exhibited here.

Sepulchral Statues.—These are very curious: most of them are husbands and wives, or at least a male and a female, often with a child between them.

Models: amongst others, of a boat and of a temple; furniture of all kinds, baskets, shoes, sandals, vases, tablets, articles of clothing, &c.

Clothing for the dead: masks for the faces of the mummies; sandals, upon the soles of which are painted

pilaster; and this accidental alteration has produced a better effect than the architect originally contemplated. In this piazza is the statue of Emanuele Filiberto, presented to the city by King Carlo Alberto, and executed by the Baron Marochetti. The basso rilievis on the pedestal are of bronze: and represent the two principal events in the life of Emanuele Filiberto,—the battle of St. Quintin, and the treaty of Cateau Cambresis.

The *Piazza Vittorio Emanuele* is principally remarkable for its extent and regularity, and the fine view which it commands of the Po, and the Collina covered with villas and churches, and the Superga towering over all. At its eastern extremity is the bridge which connects this Piazza with the opposite bank of the Po, just in front of the church of La gran Madre di Dio. The bridge was begun by the French in 1810, and completed by King Vittorio Emanuele. It has five elliptic arches, each of about 80 feet span. The granite used in its construction is from the quarry of Cumiana. The bridge on the road to Chivasso, a little beyond the Piazza Emilio Filiberto, is much bolder and finer, and may be characterized as the boldest work of the kind. It is erected over the Dora Riparia, a river ordinarily shallow, but liable to heavy floods, and during these becoming extremely rapid, owing to the great declivity of the bed. It consists of a single arch of granite, resting on solid abutments of the same material. Every part is of the best granite, of the quarry called Del Malanaggio, near Pinerolo. This bridge was designed and constructed under the direction of the Cavaliere Mosca, and to this day not the least settling, or the smallest crack or chipping, has taken place.

The cost of the bridge, with the approaches, to the Sardinian government, was 56,000*l*.

There is also a suspension bridge a little above the stone bridge over the Po.

There are very many excellent mansions in Turin, but none which need to be particularly remarked for outward

appearance, except, perhaps, the unfinished *Palazzo Carignano*, one of the specimens of the fancy of Guarini, and in which he has carried his powers of invention to the greatest extreme.

The *Royal Theatre* has been noticed. There are also the *Teatro Carignano*, which is open for operas and ballets during the autumn season, and for the regular drama in the spring and summer; it was built by the Count Alfieri; and here the first piece of Vittorio Alfieri was first represented. The *Teatro Carignano* was embellished in 1845 with the most gorgeous magnificence, and is now perhaps the most richly decorated theatre existing. The *Teatro d'Angennes*, remarkable for the good arrangement of the scenes and stage, is an elegant but not a large theatre. It is open for the regular drama during the Carnival, and for the opera buffa in spring and summer. The *Teatro Suter* is open for the opera buffa during the Carnival, and for comedies and farces, frequently of a political character, at other times. There are also two theatres of *fantoccini*. The Piedmontese claim the honour of being the inventors of puppet-shows, which are carried to high perfection in the performances of these wooden companies. The buffoon characters *Giro-lamo* and *Gianduja* are of Piedmontese origin, as *Arlequino* is Bergamasque. No theatrical performances take place on any Friday throughout the year, on All Saints day, or during Advent, or Lent.

There are several respectable private collections of pictures at Turin, of which the principal are the following:—

The *Marquis Cambiano*, to whom the palace, formerly called *Priero*, now belongs. Amongst the finest are two Holy Families, said to be by *Raphael*, and a study of two Heads by the same hand for the San Celso picture now at Vienna; a study of the lovely Madonna della Scodella by *Correggio*, the Virgin and Child with two Angels, painted on paper; and a small Holy Family, also attributed to him. The Death of St. Francis d'Assisi, a composition including 27 figures, by *Ma-*

saccio, whose easel pictures are very rare. The Portrait of the Queen of Louis XII., and a Death of Cleopatra, attributed to *Leonardo da Vinci*; a Holy Family, and a Sta. Barbara, by *Luini*, his scholar and close imitator. St. Agnes, the Angel Gabriel and Tobias, and a Holy Family, by *Andrea del Sarto*. A good *Paul Veronese*, representing the taking of the Vows. A Portrait of Paul Doria by *Titian*, with his signature, and the date 1559; a Venus and Cupid sleeping, by the same hand; and two other pictures, also attributed to him. A fine composition of many figures, the Crucifixion on Mount Calvary, by *Bronzino*. A half-length of St. Peter, a Head of our Lord crowned with Thorns, and a Sibyl, by *Guido Francia*, a Madonna. A very fine specimen of *Albano*, representing St. John the Baptist; a Mater Dolorosa by *Carlo Dolce*; a Magdalene in the Desert, and his own Portrait, by *Ann. Caracci*; Diogenes, by *Salvator Rosa*. By *Rubens* is a fine Magdalene; a small Portrait painted on wood; Henri IV. taking leave of Gabrielle d'Estrées, and a Dance of Satyrs. A fine portrait of a noble Lady in the dress of a Nun, by *Vandyke*; a Landscape with a Man and Animals, by *Paul Potter*; a Portrait of Louis XIV., with four other figures, by *Mignard*. The Marquis Cambiano possesses, besides, a collection of original drawings by *Guercino* and *Palmieri*.

Count Haratch, in his palace in the Contrada di San' Francesco d'Assisi, has also a fine collection, both of Italian and Flemish artists. The Deluge, a fine and well-known picture by *Domenichino*; St. John in the Desert, painted on wood, by *Leonardo da Vinci*; the Attendant of Medea saving her Children from the Flames, by *Mantegna*; a fine Susannah and the Elders, from the Soderini gallery near Venice, by *Guido*; the Samaritan Woman, by *Bassano*, from the Pisani gallery, also engraved; the Martyrdom of St. Bartholomew, by *Spagnoletto*,—painfully true and forcible in its horrible details; the Prodigal Son, a fine specimen of

Calabrese; a Virgin, on wood, by *Francia*; a good Holy Family, by *Guercino*. A Portrait of M. Roche, his Wife and Children, executed by *Rubens* at 22 years old, when, leaving the school of Otho Venius, he came to study in Italy, is highly interesting as a well-authenticated picture, both as to date and pedigree: it was in the collection of Madame de Pompadour. St. Jerome, on wood, by *Quintyn Matsys*; a beautiful Sea View, by *Vernet*; and some good specimens of *Migliari*, a Piedmontese artist, recently deceased, once a scene-painter, and latterly chiefly occupied on interiors of churches, in which he rivalled Peter Neefs. The portraits, and especially those of eminent Italians, in this gallery, constitute a highly interesting portion of its collection. The celebrated general Gatta-Melata, by *Capucino*; Canani, Great Master of the order of Sant' Iago di Compostella, by *Titian*; Campanella the Jesuit, by *Caracci*; Padre Zanchi, of Bergamo, by *Crespi*; *Paris Bordone*, by himself; and four female portraits, by *Moroni*, *Bellini*, *Palma Vecchio*, and *Tintoretto*.

Signor De Angelis, in the Piazza di San Carlo, has also a collection of pictures of some value: a Cupid, by *Guido*; a half-length figure holding a skull, by *Spagnoletto*; a fine battle-piece, by *Polidoro da Caravaggio*; a landscape, with figures, attributed to *Titian*; the Adoration of the Magi, by *Rubens*; two Apostles, by *Lanfranchi*; a Lamplight Scene, a Feast, with many figures, by *Gherardo delle Notti*; a portrait, by *Albert Durer*; a Storm at Sea, by *Vernet*; landscapes by *Moucheron*, and fine flower-pieces by *Candido Delfiore*; and many others in the schools of *Titian*, *Caracci*, &c.

The charitable institutions, or *Opere Pie*, of Turin, are numerous and opulent. A detail of these institutions would be foreign to this work: a few of the most remarkable may be noticed.

The *Ritiro delle Rosine* was founded by Rosa Govona, a poor girl of Mondovì, who, in 1740, collected a number of other poor girls of her own class for the purpose of living as a semi-religious.

community, maintaining themselves by their own labour. In 1745 she removed her institution to Turin, and settled here, under the patronage of Carlo Emanuele III. She died in 1776, and is buried in the simple oratory, or chapel, of the Ritiro; on her tomb being inscribed "*Le figlie grate alla Benedetta Madre hanno posto questo monumento.*" The number of inmates is now upwards of 400; and the income of the house, which arises wholly from their labours, is upwards of 75,000 francs, with which they are most comfortably maintained. They may quit the Ritiro if they think fit, but few avail themselves of this power. There are several other houses of *Rosine* in other parts of the Sardinian states.

The *Reale Albergo di Virtù* is exactly what we should term an industrial school. It was founded, in 1580, by Carlo Emanuele I.

The *Regio Manicomio*, a lunatic asylum, arose out of the voluntary contributions of the fraternity of the Santo Sudario, about the year 1728; and the Prior of the fraternity, with the approbation of the Crown, names the directors. Its management is very mild and judicious: the patients all dine at a common table, and many of the improvements in the treatment of these unfortunate objects recently adopted in England have been long practised here.

The *Great Hospital of St. John* is of very remote origin, perhaps as old as the cathedral, to which it is, in a measure, annexed. It is now managed by a congregation, composed of six canons of the cathedral and six decurions of the city: about 6000 patients are annually received in it. The revenues before the Revolution were very large; and now, partly from estates, and also from voluntary contributions, they amount to about 300,000 francs per annum: the contributions are nearly half. In the centre of the wards is an altar, so placed that it can be seen from every bed. This hospital is a great and flourishing medical school.

The hospital of *San Luigi Gonzaga*, founded in 1794, and wholly supported by voluntary contributions, has a larger

income than the hospital of St. John: it is also a dispensary. The out-patients are maintained at their own homes for a full fortnight *after* they are represented as cured, in order that they may fully recover their strength, and have an opportunity of looking out for employment. The in-patients are those who are refused admittance elsewhere as incurable. The building is well contrived and ventilated. Upwards of 12,000 out-patients are annually relieved, and fed, if they require it. This noble institution owes its origin to the late Padre Barucchi, a parish priest of Turin, who began by erecting a fraternity for the purpose of assisting the poor at their own houses; and, in the course of twenty years, collected the sums needful for its establishment in the present edifice. Its utility has caused it to be liberally supported by the Turinese.

The *Compagnia di San Paolo* embraces a great number of objects—education, marriage endowments, relief of the *Poveri vergognosi*, i. e. poor not asking charity, and medical assistance.

In the *vicinity of Turin*, is the *Superga*, with which the traveller becomes acquainted long before he enters the city. The easiest mode of reaching it will be for the pedestrian from the *Madonna della Pila*, to which omnibuses run every half-hour from Turin; and from which a very agreeable walk, although constantly ascending, leads to the ch.; families and ladies must proceed in carriages, for the hire of which, as four horses are necessary, the hotel-keepers charge 25 and 30 francs. The Basilica of La Superga was erected by Vittorio Amadeo in the accomplishment of a vow made previously to the battle of Turin. On the 2nd Sept. 1706, he advanced with Prince Eugene from Chieri; and taking his station upon the summit of the Collina, they looked upon his capital, imprisoned by the triumphant army of Louis le Grand. Vittorio here vowed to erect a church in honour of the Virgin, if it should please the Lord of Hosts to grant him and his people deliverance from the hand of the enemy. (These

are the words of the vow.) The result of the battle of Turin has been before noticed. The name of *Superga* is said to be derived from its situation *super terga montium*—a doubtful etymology. The mountain is very steep; carriages from Turin cannot go up without four horses; and the visitor must either go to this expense, or walk the greater part of the way, that is to say, from the foot of the hill, about four miles from Turin. The elevation of the summit of the building is about 2200 feet above the sea: the view from the terrace would alone repay the fatigue of the ascent. There is, perhaps, no point whence the rich plain of the Po is seen to equal perfection, girded in by its alpine boundary on the north and the Apennines on the south.

The Basilica was begun in 1715, and completed in 1731. Juvara was the architect. It is of a circular plan, and in the interior has eight pilasters, almost detached from the wall that forms the enclosure, and in these are set as many columns, but at unequal distances, supporting a cupola. This disposition has the disagreeable effect of two buildings one within the other, without any harmony of parts or character. Through the interpolaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the grand altar. The external flight of steps is continued round. The cupola, which is of a good figure, is between two elegant campaniles. The high altar is decorated with a profusion of statues and basso-relievs, one representing the siege of Turin—Vittorio Amadeo, Prince Eugene, and the Duke of Anhalt pursuing the enemy. As works of art, the sculptures and paintings are of a low grade: Vittorio Amadeo's tomb in the crypt is decorated by allegorical figures in the taste of the last century. The body of Carlo Emanuele III. rests in the same edifice with that of his dethroned father. The "depositi" of the members of the House of Savoy continue from Vittorio Amadeo to Vittorio Emanuele (died 1821), but the Su-

perga has ceased to receive the remains of the royal family. King Carlo Felice is interred at Haute Combe in Savoy. The late monarch, as has been before mentioned, was inclined to select the Sacra di San Michele, partly in order (as it is supposed) to mark that with him began the new dynasty of Savoy-Carignan. The college (often erroneously called a monastery) is upon a large scale. The halls and staircases are grand from their proportions and rich marbles, and the solid decorations of the architect. A series of portraits of the popes, the majority of course imaginary, is placed in the apartments appropriated to the sovereign, who visits the Superga annually, upon the 8th September, the feast of the Nativity of the Virgin. The priests who officiate in the Superga and who have replaced the canons suppressed in 1833, constitute an ecclesiastical seminary. They are maintained by the king.

Vigna della Regina. This palace overlooks Turin, being on the side of the Collina, immediately above the Po. It was built by Cardinal Maurice of Savoy, when he had ceased to be a cardinal for the purpose of marrying his niece Ludovica, the daughter of Vittorio Amadeo I. The views of the city from hence are very beautiful. The entrance of the palace offers a painted ceiling, ascribed to Paulo Veronese, and also some tricks in perspective, imitation colonnades and the like, of which the Italians have long been fond, and which they still practise with much success.

Il Valentino, built by Christine of France, the wife of Vittorio Amadeo I., and daughter of Henri IV. and Marie de Medicis. As far as the design of the original building has been executed, it is a regular French château: hence its historic interest; and the king has had it restored with much care and taste. The gardens are very agreeable; one of them is used as the botanic garden of the university. It is pleasantly situated on the banks of the Po. You descend from the palace by a subterraneous marble staircase.

Stupinigi, about 8 m. from Turin.

A fine avenue leads from the city to this unfinished hunting lodge or palace, of which the object is announced by the bronze stag which crowns the roof. It was erected by Carlo Emanuele III. from the designs of Juvara. The elevation is finely varied by the masses, semi-castellated in form, of which it is composed. Napoleon lodged here in his way to Milan, when about to receive the iron crown. It contains some tolerable paintings: a good *Vanloo*, representing Diana bathing. It also contains much perspective painting.

Castello di Aglie. The favourite country residence of King Carlo Felice, and now of the Duke of Genoa, remarkable for the extreme purity and pleasantness of the air. It contains a small but very choice collection of Roman antiquities.

TURIN to Cormayeur and the Val d'Aosta. (*Swiss Handbook.* Rte. 107.)

TURIN to Romagnano, and Arona. (*Ibid.* Rte. 103.)

ROUTE 2.

TURIN TO MILAN, BY NOVARA.

15½ Sardinian posts to Magenta, thence to Milan 2 Lombard posts, 89 miles. A *Rly.* from Turin to Novara, direct, through Vercelli, is in progress. By adopting the route through Alessandria the journey from Turin to Milan may now be performed by *rly.* as far as Mortara, from which place a coach conveys passengers to Milan in 4 hours through Vigevano.

The post-road from Turin to Milan affords a continued succession of beautiful scenery. During the greater portion of the journey the Alps are always in sight. Rising, as they do, from the plain, they offer perhaps even a bolder aspect in the distant view than when you are amongst them, as in Switzerland; their highest point is Mt. Rosa, next in height to Mt. Blanc. On quitting Turin you have the Collina to the south, crowned by the Superga.

Cross the fine bridge over the Dora-Susina on leaving Turin: a toll of 1 fr. is paid per horse.—The same is paid on all the other bridges. Shortly afterwards

two other bridges cross the Malone, and its branch the Malonetto, both frequently inundating the adjoining country.

1½ (half an additional post is charged on leaving Turin) *Settimo*, a small village, bearing in its name the reminiscence of its Roman origin, *ad septimam lapidem*.

Brandizzo, a village or *borgo* of great antiquity, though now having nothing to show for it. It is noticed in the ancient itineraries, as one of the stations where the pilgrims to Jerusalem were accustomed to change horses.

Cross the torrent *Orco*, which, like the other streams already passed, flows into the Po, and, like that river, frequently inundates the adjoining lands. It is said that the periods of the duration of the floodings of these streams are regular. The floods of the Malone last twenty hours, and those of the Orco thirty. Gold is found in the sands of the Orco, the right of washing which is let out by the municipality of Chivasso for a small sum; the time consumed in the search rendering the labour unprofitable.

1½ *Chivasso*, a small city on the 1. bank of the Po, heretofore of much military importance, but now fortunately unfortified. Pop. in 1838, 7841. It was long considered as the key of Piedmont, and in 1798 it opposed a considerable degree of resistance to Marshal Joubert when executing the decree of the Directory, by which he was ordered to dethrone the House of Savoy. The fortifications were destroyed by the French in 1804, when their possession of Lombardy placed Chivasso in the midst of their own territory. Chivasso was the ordinary court and residence of the Marquises of Montferrat, who, as sovereigns, held so conspicuous a place in the history of mediæval Italy, though Casale was their proper capital. The Marquis Giovanni, surnamed the Just, who was much loved by his people, died here in 1305, after a tedious and wasting sickness. He had been attended during this malady by Manuel di Vercelli, a physician of great reputation. Manuel followed as one of the mourners.

There is an old jest in Joe Miller of an M.D. in a similar situation being told that he was "carrying his work home." The people of Chivasso believed it. Suspicions had been spread that the good marquis had died in consequence of the want of skill, or that somehow or another the doctor had despatched his employer; they rushed upon the luckless scholar of Avicenna, and literally tore him in pieces. The Marquis Giovanni had no children; and his dominions devolved upon his sister Violante (Irene the Greeks called her), the Empress of the East, wife of Andronicus Comnenus Paleologus. Their second son, Theodore, was selected to exercise his mother's rights, and in his person began the dynasty of Montferrat-Paleologo, which became extinct in the person of Giovan' Giorgio, who died in 1553.

The city (we should call it a good-sized market-town) consists of two adjoining groups of streets and buildings, and which anciently, probably, formed two distinct jurisdictions. The church of *San Pietro* is in the style of the revival, and dates as early as 1425. The front is decorated with ornaments and entire statues in terra cotta, of great elegance, but much defaced.

The remains of the ancient palace, or castle, of the Counts of Montferrat, consist of an octangular tower, upon the summit of which are growing two mulberry-trees, an evidence of the long period during which it has been abandoned to decay. At Chivasso the road leaves the banks of the Po, which runs nearly E. along the base of the low hilly district of Montferrat, the road approaching nearer to the Alps.

Rondissone. Cross the Dora Baltea, descending from Ivrea, to pour its contribution into the Po. All these streams are remarkable for their rapid course, less broken by cascades than is usual in mountain torrents: being fed by perpetual snows, they are very rarely, if ever, dried up.

2½ *Cigliano*, now dismantled, but once surrounded with walls and towers. The old church is rather an interesting object; but the main beauty of this vicinity is to be found in the Monte

Rosa, which is hence seen rising in great magnificence.

2¾ *San Germano*, also once fortified, but now dismantled. In this neighbourhood the women wear a peculiar ornament in the hair, which exists, with more or less variation, throughout Lombardy. It consists of rows of large pins (*spiloni*) radiating round the back of the head. Here these pins terminate in balls, either gilt or of polished brass. The dialect of the people is completely Milanese; and the style of all the ancient buildings shows that the traveller has entered historical Lombardy.

1¼ *Vercelli* (*Tre Re*, clean and comfortable; *Leone d'Oro*, dear and dirty; *La Posta*, middling), a city near the l. bank of the Sesia, the seat of a bishopric, of great importance in the middle ages, and still containing a population of 18,000 Inhab., and with great appearance of activity. It covers a wide tract of ground, and is surrounded by boulevards, of which those on the N.W. command the finest view of the Alps. At this extremity of the city is the *Duomo*. It was built by Pellegrino Tibaldi, towards the middle of the 16th century, and is in the best style of Italian architecture. During the French occupation this building was exposed to ruin. They turned it into a stable, burned all the wood-work of the choir, and defaced the tomb of St. Amadeus of Savoy. All this damage has been repaired. The tomb of St. Amadeus was richly decorated with silver, at the expense of King Carlo Felice, in 1823, from the designs of an artist of Turin, S. Savesi. The wood-work of the choir was restored in 1822, from a design of Ranza, an architect of Vercelli; it is so contrived that it holds together without nails, and can be taken down in a very short time. The portico, by Count Alfieri, is original and bold. In this church are interred St. Eusebius, the first bishop of the see, and St. Amadeus. The sepulchral chapels, in which the bodies are deposited, are sumptuously ornamented.

The library of the cathedral has escaped spoliation, and contains a collec-

tion of manuscripts of great antiquity and value. The most remarkable is a copy of the Gospels written by St. Eusebius, the founder of the see in the fourth century, and which, being much decayed, even in the reign of Berengarius King of Italy (see *Monza*), was, by the order of that monarch, bound in silver; and it yet remains in this cover, with the inscription, testifying the name of the donor, in the following verses:—

“Presul hoc Eusebius scripsit, solvitque vetustas;

Rex Berengarius sed reparavit idem.”

The silver cover is ornamented with rude chasings: it represents our Lord seated upon a species of throne composed of two zones ornamented with gems, and which have been explained as representing the earth and the heavens. Upon his knees is an open book, the Gospel, presented to mankind. Olive-branches surround the tablet, as the emblems of peace. On the other side is St. Eusebius in his robes, but merely designated as “Eusebius Episcopus;” the absence of the epithet *Sanctus* being conformable to the usages of high antiquity. This manuscript is considered as of the greatest importance in biblical criticism. It is a Latin version, and supposed to be the most authentic copy of that called “Itala” by St. Augustine, and employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate; and this being older than any Greek manuscript now extant, it is in one sense the most ancient copy of the Gospels existing. The Gospels are arranged in the following order:—St. Matthew, St. John, St. Luke (here called “Lucanus”), and St. Mark. It is written in capitals, in two columns; the writing is much faded, and the evanescent character can scarcely be traced except by the indentation of the pen in the mouldering vellum. St. Eusebius always carried this volume about with him; and it is the earliest certified autograph in existence. Besides the injuries which the manuscript has sustained from time, it has been strangely mutilated to gratify the former devotion of the people of Lausanne, who in the 15th century erected a church in

honour of St. Eusebius, and in whose favour Bonifazio Ferreri, the then Bishop of Vercelli, detached a leaf, which he sent to them as a relic of the holy prelate whom they thus revered. Lalande stated this manuscript to be an autograph of St. Luke, though it is a Latin version!

Amongst the other manuscripts are *Anglo-Saxon poems*, including one in honour of St. Andrew, and very possibly brought from England by Cardinal Guala, of whom we shall shortly have occasion to speak; the *Recognitions of St. Clement*, a very early manuscript, but whether the work be really the production of this apostolic father is a question upon which theological critics are much divided; the *Laws of the Lombard Kings*, written in the reign of King Luitprand, and therefore not later than the year 744.

The church of *Sant' Andrea* was erected by Cardinal Guala de' Bicchieri, who filled the office of papal legate in England in the reigns of John and Henry III., and whose name is connected with some very important transactions during that turbulent period. He was born and educated at Vercelli. Over one of the lateral doors he is represented as in the act of dedicating the church; and his merits are recorded in rhyming Leonines, in the first of which, by a poetical figure, called Epenthesis, familiar to the students of the Westminster and Eton Latin grammars, one word is inserted in the centre of another, that is to say, the word Car—dinalis is split into two, and the word Guala inserted in the gap between, for the sake of the metre:—

“Lux cleri patrisque decus Cargualadinalis
Quem canon atque artes, quem Sanctio canonicalis,
Quem lux dotavit, quem pagina spiritualis.”

The Cardinal left all his property to the Church, and amongst the relics which he deposited there was part of the sword by which Saint Thomas à Becket suffered martyrdom. Cardinal Guala was a most strenuous ally of King John; he excommunicated Stephen Langton and Prince Lewis, when the latter was called in by the barons of

Runnymede (1215), and on the accession of Henry III. he was one of the ministry by whose exertions the royal authority was in a great measure supported and restored. The gratitude of the new monarch bestowed upon Guala much preferment, and among other benefices the priory of St. Andrew at Chester. He made heavy demands upon the clergy generally, besides sequestrating (to his own use) the benefices and preferments of those who were in opposition to him; and he thus amassed the fortune, amounting, it is said, to 12,000 marks of silver, with which this fabric was raised and endowed.

On his return to Italy through France, in 1218, he engaged in his service an ecclesiastic, a native of Paris, skilled in architecture, and in 1219 began his new church, which, in allusion to his church at Chester, he dedicated to St. Andrew. The career of the founder accounts for the style of St. Andrea. Having passed many years in France and England, Cardinal Guala imbibed a taste for the style of architecture which had recently come into fashion in those countries. St. Andrea is far from pure. In parts of the exterior, perhaps from compliance with the habits of the native masons, round forms are used. The façade is Romanesque; but the interior presents the exact appearance of a French or English building, in the early pointed style. The arches are pointed. Light pillars, with foliage capitals, run up to support the roof, which is vaulted and groined. The windows in the chancel are lancet. The material of the walls is brick, with stone joints, windows, and doors. The campanile was added by Pietro del Verme, in 1399.

The ancient tombs formerly here have been destroyed, with the exception of that of the first abbot, and architect of the church, Tomaso Gallo, a French ecclesiastic (ob. 1246), upon which is a curious fresco, in which he is represented as surrounded by his disciples; amongst others, St. Anthony of Padua, distinguished by a glory: below, in a contemporary bas-relief, Gallo is seen

kneeling before the Virgin, while St. Dionysius the Areopagite lays his hand on Gallo's head. The church has lately had the addition of painted glass and Gothic confessionals, not in the best taste.

The *Hospital*, founded by Cardinal Guala, retains its original endowment and destination. It contains a picturesque cloister, with the arms of its benefactors; and a so-called Museum, not of much value.

In the church of *San Cristoforo* are some excellent frescoes of Gaudenzio Ferrari. They have been retouched by an unskilful hand. Gaudenzio Ferrari, who is much less known beyond the Alps than many inferior masters, was born in 1484, in Valduggia, about 40 m. from Vercelli; and not being able to find a teacher of the art he loved in his native place, he came to Vercelli for the sake of instruction. Giovenone was his first master; and so proud was he of his pupil, that in some of his paintings he signs himself "Geronimo Giovenone, maestro di Gaudenzio." He afterwards studied under Perugino and Raphael. The magistrates of Vercelli conferred on him the municipal freedom; and the city where Gaudenzio was thus instructed and adopted claims him as her own.

This church, lately belonging to the Jesuits, was anciently a convent of *Umiliati*; and Gaudenzio executed the paintings at the request of Andrea and Angelo de' Corradi, brothers in blood as well as in profession, being both members of the convent, 1532. They are in the chapels, which form a species of transept between the nave and choir. Some of them were executed by his own hand; others in conjunction with his pupil Lanini; and others by Lanini alone. The following are considered to be the work of Ferrari.

The *Crucifixion*, of which there is the finished sketch in the gallery at Turin, remarkably forcible and rich in colouring; many of the figures wonderfully foreshortened and relieved from the dark background. The Roman Centurion, a most singular figure armed and clad nearly in the fashion

the court of Henry VIII., is the most prominent figure in the second range. In the right-hand corner is the portrait of Padre Angelo. The angels hovering about the cross, one receiving the soul of the good thief "Gestas," (according to the legend), and another weeping for the loss of the soul of the impenitent thief "Dysmas."

The Birth of the Virgin.

The Assumption of the Virgin. The group of the apostles, dividing the composition, exhibits skill.

The Nativity. The Virgin is kneeling before the infant Saviour, who is presented to her by angels. In the background two other subjects are introduced—the Annunciation, and the Visitation of St. Elizabeth.

The Adoration of the Magi. Many portraits are evidently introduced into this composition, particularly a prominent figure with a cap and feathers. So also the bearded king kneeling before the Virgin. Groups of pages, esquires, and attendants fill the scene.

St. Christopher and other figures, upon panel. The painter has so far followed the popular legend as to represent the saint rather larger than the other figures. St. John the Baptist is seen in the background. Two portraits of Umiliati monks, probably the donors, are introduced. Above is the Virgin, forming the group into a pyramid. This painting is peculiarly valued by Lanzi.

The following are attributed to Lanini.

A Scene from the legendary life of the Magdalene. It is an ancient historical tradition in Provence, that St. Mary Magdalene, St. Matthew, St. Lazarus, with some other disciples of our Lord, after his ascension, being expelled by the Jews, embarked from Judea, and landed at Marseilles, of which place St. Lazarus became the first bishop, and where they were received by St. Maximinus, afterwards Bishop of Aix, and St. Marcella. The city is seen in the distance.

The Assumption of the Magdalene, represented as surrounded by angels.

The Sposalizio. In the background

the painter has introduced the Presentation in the Temple.

The others are

Our Lord preaching, or relating a parable; finely painted, but damaged.

Our Lord at the table of Simon the Pharisee, the Magdalene kissing his feet. Very many figures are introduced.

St. Nicolas, Bishop of Bari, and St. Catherine of Sienna (erroneously called St. Teresa by the custode), presenting two novices (ladies of the noble Vercellian family of Lignara) to the Virgin: fine portraits, and full of character. This fresco also contains portraits, namely, those of Ferrari, of his master Geronimo Giovenone, and of his pupil Lanini.

In the sacristy is a good Lanini, St. Peter Martyr and another monk; thorough monastic faces.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638, although the young Marquis de Leganez forbade his artillerymen to fire on the church of St. Christopher, lest the masterpiece of Ferrari should be injured. But they suffered more from the French, who converted the church into a place of custody for refractory conscripts, and the paintings suffered greatly from the wanton idleness of the prisoners.

Church of Santa Caterina. Here is also a Ferrari—the Marriage of the patron saint: in this painting St. Francis, St. Agapetus, and St. Anthony are introduced.

San Bernardino has a beautiful fresco. It represents the preparation for the crucifixion,—the Virgin fainting, our Lord bound and guarded by a soldier. This church has some curious relics of Lombard architecture.

In the *Casa Mariano* is a fine fresco by Lanini—the Feast of the Gods, and some other allegorical and mythological figures. The hall in which it is painted is now a granary.

There is a beautiful theatre at Vercelli, where operas are frequently given, and the performances are sometimes very good.

Cross the Sesia, by a new and hand-

some stone bridge. Extensive plantations of Robinias follow. When they are passed, Monte Rosa opens again with great beauty, and hence to Novara, generally, the Alps are seen in wonderful majesty. This mountain view is much enhanced in effect by the peculiar characteristics of the great plain of Lombardy. The traveller has begun to make acquaintance with these already at Susa; but they now become more and more apparent, for, though the mountains are constantly in sight, you are entirely out of their territory. The open face of Flanders is not more level; and the soil, much intersected by trenches and small canals, is teeming with exuberant fertility. You have the contrast of the richest plain and mountain scenery.

1½ Orfengo.

Torrior Balducco, a mile further: cross the Agogna torrent.

1½ *Novara* (*Inns*: Albergo de' tre Rè; a tolerable Italian inn. Albergo d'Italia, formerly the Pesce d'Oro, recently fitted up on a more extensive scale), a flourishing city, containing 16,000 Inhab. There is a large fair in the middle of November. Novara retains portions of the regular fortifications, which have withstood many an onslaught. They are partially dismantled, but continue for a sufficient extent to afford pleasant walks, with fine views from the vicinity of the Alps. This perhaps is the point from which Monte Rosa is seen to the greatest advantage. Around extends the plain, cultivated like a rich garden; but the soil is marshy, and the neighbourhood rather unhealthy.

The *Duomo* is an early and noble Lombard building, somewhat damaged on the outside by neglect and weather, and more so within by recent repairs and adornments. The choir and transepts are masked by the stucco, the paintings, and the gildings introduced within the last 20 years. The high altar, though quite out of place, is a splendid structure. It has some sculptures by Thorwaldsen, finely executed, but not remarkable as to design. The nave remains nearly in its

original state; many ancient columns are inserted.

In the chapel of St. Joseph are several frescoes by Luini, the best scholar of Leonardo. The Sibyls: portions of the history of the Virgin, partly scriptural and partly legendary. They are rather injured by damp; but enough remains to show that they fully deserve the praises which have been bestowed upon them by those who saw them when they were more perfect. In the sacristy is a marriage of St. Catherine, by Gaudenzio Ferrari; and a Last Supper, by Cesare da Sesto, a pupil of L. da Vinci, and who was also the friend and worked in the school of Raphael.

The pavement of the Duomo is a relic of the original structure. It is a Mosaic, worked and laid completely in the Roman manner, probably by Byzantine artists of the 9th or 10th century: only two colours are employed, black and white. The compartments are divided by borders of frets and grotesques, such as are usually found in the tessellated pavements of Roman baths. The figures in the medallions are all birds:—the pelican, an emblem of the love of the Saviour; the phoenix, of the resurrection; the stork, of filial piety (*i. e.* towards God). They are very remarkable as early specimens of Christian allegory.

There is a square atrium, or cloistered court, in front of the cathedral, in the walls of which are inserted many Roman and mediæval monuments, including also an inscription in what appears to be a barbarous or colloquial corruption of Greek. The side opposite to the great door of the cathedral opens into the baptistery. This very curious sanctuary is circular, and supported, as is the case with almost all the very early baptisteries, by ancient columns; and hence the tradition, almost invariably annexed to these buildings, of their having been ancient temples; but it is possible that the columns of Roman workmanship belong to the Christian era of the Empire. One Pagan remain, however, it certainly exhibits — a circular funeral urn, &c.

tomb, of Umbria Polla, used as the font, without any alteration.

The recesses between the columns contain the events of the Passion. The figures, in plastic work, are as large as life, coloured; and in some cases the resemblance to life is completed by the addition of real hair. They are probably by Gaudenzio Ferrari, who excelled in this branch of art; and many of the figures are of exquisite workmanship. The two finest groups are the Garden of Olives and the Scourging of our Lord. One of the executioners is sitting down, tired with his work; the Roman soldier looks on with pity; the other can no longer look, and turns away. These representations are so entirely at variance with the principles of high imitative art, that it requires a considerable degree of mental exertion to appreciate them. The plea by which the introduction of images into churches is attempted to be justified by the Romanists is, that they are books of instruction to the common people; and certainly neither mere painting nor mere sculpture realise the events of Scripture to the uneducated mind in a manner so vivid as this union of form and colour. You will rarely enter this baptistery without finding individuals employed in acts of devotion before these scenes; some reading appropriate selections from Scripture, some engaged in prayer.

The archives of the Duomo contain some curious specimens of the antiquities of the Lower Empire and the middle ages, and some very old documents. There are two remarkably fine ivory diptychs; both are consular: on the first the consul is represented at full-length, under a species of cupola supported by columns, in the style of which we may see most evidently the transition which produced the Romanesque or Norman style. This diptych contains a list of the bishops from Gaudentius to the year 1170; the second bears the bust of a consul, and contains another list of the bishops from St. Gaudentius to William of Cremona, in 1343. There is also a life of St. Gaudentius, and other saints of

Novara, written in 700, and a petition to the Bishop Grazioso, in 730, for the consecration of an altar erected to St. Michael. The library of the seminary, which is open to the public 3 days a-week, contains about 12,000 vols.

The Duomo of Novara is known in Italy as a distinguished school of music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadante.

The *Basilica of San Gaudenzio*, the patron saint of Novara and its first bishop, was entirely rebuilt by Pellegrino in the 16th centy., and is a noble structure; the sepulchral chapel of the patron saint is very magnificent: the high altar was erected in 1725, and betrays the bad taste of that time. This church contains one of the finest specimens of the works of Ferrari. It was originally the altar-piece of the high altar; but, upon the latter being re-constructed, it was placed in a side chapel. It consists of six compartments, enclosed in a framework richly carved and gilt, and also executed by him. The date of this work (1515) is exactly fixed by the contract between the artist and the chapter, and which is yet subsisting in the archives of the church. The principal compartment contains the Nativity. In another are introduced St. Ambrose, as the patron of the metropolitan province, and St. Gaudentius as the patron of this particular church and diocese. Much gilding is introduced into the garments of the figures; and this adornment is the subject of a special clause in the contract. This is his largest work before he went to Rome, and the last in his earlier style. In another chapel is a crucifix modelled by Ferrari.

The church also contains—*Moncalvo*, the Deposition from the Cross; *Morazzone*, the Last Judgment; and some good recent frescoes by *Sabatelli*. The archives of San Gaudenzio are valuable. A consular diptych of great beauty, on which are sculptured two Roman consuls giving the signal for

the public games, and some early manuscripts, are remarkable.

San Pietro al Rosario. This church, formerly annexed to a Dominican convent, now suppressed, was finished in 1618. It contains some good wall-paintings in oil by a Novarese artist of the last century: and the Virgin, St. Peter Martyr, and St. Catherine, in the chapel of the Rosary, by *Giulio Cesare Procaccini*. Here, in 1307, sentence was passed on Frate Dolcino, who preached the tenets of Manes, and a community of goods and women. Having retreated to the mountains above Vercelli, at the head of 5000 disciples, he was defeated on Maunday Thursday, in a pitched battle, by the Novarese, and taken prisoner. He and his concubine, the beautiful Margaret, a nun whom he had abducted from her convent, were burnt alive, March 23, 1307. They both behaved with extraordinary firmness at their execution, which was accompanied with circumstances of most grievous cruelty. Dante introduces Mahomet requesting him to warn Dolcino of his approaching fate:—

"Or di' a fra Dolcin dunque, che s' armi,
Tu, che forse vedrai il sole in breve,
(S' egli non vuol qui tosto seguitarmi)
Sidi vivanda, che stretta di neve
Non rechi la vittoria al Novarese,
Ch' altrimenti acquistar non saria leve."

Inferno, xxviii. 55-60.

"Thou who perhaps the sun wilt shortly see,
Exhort Friar Dolcino, that with store of food
(Unless he wish full soon to follow me)
He arm himself; lest, straiten'd by the snow,
A triumph to Novara be allow'd
O'er him whom else he could not overthrow."

San Marco has some good paintings, of which the best is the legendary martyrdom of the patron saint, by *Crespi*. San Carlo Borromeo, in procession, offering up prayers for the cessation of the plague at Milan, by *Moncalvo*, is a curious historical picture, and not without merit.

San Giovanni decollato, built in 1636, is in the form of an ancient tomb, and is remarkable for its singular construction. It contains an Adoration of the Magi, by *Nuvolone*.

There is rather a good theatre at Novara, which is open for operas and

ballets during the carnival. Operas are performed there also during the autumn.

Much building is now in progress at Novara, exhibiting the advancing state of the country. The *Mercato*, which also contains the offices of the Tribunal of Commerce, is really a good building. It is built from the designs of Professor Orelli of Milan, who has adopted a style formed upon that of Brunelleschi, making the arches rise from the single columns which support the building, which are of granite, and of the Doric order. This building, which is not yet completed, is said to have cost the sum of a million livres (Milanese currency), or upwards of 35,000*l*.

The *Ospedale Maggiore*, with its cor-tile supported by 88 columns of granite, less ornamented than the *Mercato*, is also a great ornament to the city. The low ancient streets of cloistered arches are disappearing before lofty arcades after the fashion of Turin.

The statue of King Carlo Emanuele III. by Marchesi, lately erected near the *Palazzo della Giustizia*, has remarkable freedom in the action.

It was to the S. of the town of Novara, almost in its suburbs, that took place on the 23rd of March, 1849, the sanguinary action between the Austrians and the Piedmontese, which terminated by the signal defeat of the latter, and the abdication of the brave and chivalrous but ill-advised Carlo Alberto. That unfortunate sovereign, pressed by the democratic party at Turin, denounced the armistice into which he had entered in August of the preceding year, after his disastrous campaign on the Adige and the Mincio, and prepared to invade the Austrian territory by crossing the Ticino on the 21st March. On the same day the veteran Radetsky invaded the Piedmontese territory by crossing the same river at Pavia, with a well-equipped army of 60,000 men, in 4 divisions. Without losing a moment his advanced guard was put into motion in the direction of the headquarters of the Piedmontese army, then lying between Novara and Trece-

After a hard-fought action at Mortara, on the 21st, in which the Piedmontese were worsted, the Austrians advanced upon Novara, where both armies engaged on the 23rd, the Austrians under Radetsky, the Piedmontese commanded by the Polish General Chernowski, under the King in person. The site of the battle is a little S. of the town in the narrow space separating the Agogna and Terdopio torrents. The heat of the action was between Olengo and the chapel of the Bicocco, about 1 m. S. of Novara: the Piedmontese performed prodigies of valour, led on by Carlo Alberto and his sons the Dukes of Savoy and Genoa. The conflict lasted during the whole day, and at its close the Piedmontese retired through the town, committing very reprehensible acts of pillage and disorder. On the 26th of March an armistice was signed, in which Radetsky showed much generosity and magnanimity—the whole campaign, from the crossing of the Po at Pavia, having only lasted 5 days.

Treccate. Beyond this place you reach the Sardinian Dogana of San Martino, and shortly afterwards cross

The *Ticino*, the boundary between the dominions of Sardinia and Austrian Lombardy. It is here a fine river, and gold is said to be found in its sands. The bridge of Boffalora is of the granite of Montorfano, and has 11 arches all of the same size; its length is 997 feet, and it cost 128,603*l.* It was begun by the French in 1810, afterwards stopped by political events, resumed in 1823, and completed in 1827 by the two sovereigns whose territories it joins. It is one of the finest works of the kind in Italy. The Austrian Dogana is encountered shortly after the river is passed.

Near this place begins the *Naviglio Grande*, which, first reaching Milan, connects the Ticino and the Po, and is remarkable as being the earliest artificial canal in Europe, with the exception (not entirely certain) of that between Ghent and Bruges. It was begun in the 12th centy. The *first line* ended at Abbiate-grasso, and

appears to have been intended principally for the purposes of irrigation. In 1259 it was continued to Milan by Napoleone della Torre, and also deepened and better adapted for navigation. It is still highly useful for its original purpose. The country on either side is watered by the numerous cuts which communicate with it. The flood-gates are locked and opened when required, under particular regulations, so as to secure to the adjoining land-owners their due share of the fertilising waters.

$3\frac{1}{2}$ Sardinian, or $2\frac{1}{4}$ Lombard posts. *Magenta*, where is the first Lombardo-Venetian post-house. It was founded by the Emperor Maximilian, and destroyed by Barbarossa. It is now a strange-looking place, the houses supported by arches.

Sedriano, where once existed the villa of Desiderius King of the Lombards.

$\frac{1}{4}$ *San Pietro al' Olmo*.

Olona, where there are many dairy-farms.

$1\frac{1}{2}$. Half an additional post is charged on entering and leaving MILAN. (Rte. 20.)

ROUTE 3.

TURIN TO MILAN, BY CASALE AND MORTARA.

$15\frac{1}{2}$ Sardinian posts to Vigevano, thence to Milan $3\frac{1}{2}$ Lombard posts, 100 m.

This road is not so generally taken as the other: it wants the beautiful scenery of the Alps; and, although it is called a post-road, there are no relays to be depended upon after Casale.

For those who wish to visit Mortara and Vigevano, the easiest and most expeditious Route is by railway to the former town, by way of Alessandria.

$1\frac{1}{2}$ *Settimo*. Half an additional post is charged on leaving and entering Turin.

$1\frac{1}{2}$ *Chivasso*. Both described in the preceding route.

Verolongo, a borgo containing 5000 Inhab.

Near this place, but on the opposite side of the Po, is *Montea del Po*, occupying the site of the Roman city of *Industria*. This city, mentioned by Pliny and other ancient writers, had been in a manner lost. Many antiquaries supposed that Casale had risen upon its ruins; but in 1744, the discovery of Roman remains on this spot, and some fragments of inscriptions, led to the supposition that this was the site, and further excavations were made. The result proved that this soil covered a very rich mine of antiquities, and produced, as has been before mentioned, many of the finest articles in the Museum of Turin. One of the first objects found was a vase of bronze; and it is very remarkable that in this and other cases in the north of Italy, the discoveries of antiquities made in cities of which little or nothing is said in history have been far more important than those made in places of known wealth and consequence. The probability is, that the smaller cities decayed and were abandoned by the inhabitants, whilst the greater cities were exposed to the active devastations of the barbarians. The excavations have not been recently prosecuted with much vigour.

2½ *Crescentino*, near the junction of the Dora Baltea with the Po, 4300 Inhab., in the midst of a territory abounding in marshes. Its plan indicates a Roman station; and some ample remains discovered in the last century seem to confirm this supposition. The principal church, *Nostra Donna della Assunta*, is ancient, but has been recently decorated and altered. It contains some good pictures by *Moncalvo*.

On the side of the Po opposite to Crescentino, but not in the road, rises *Verrua*, formerly strongly fortified, but now dismantled. From its site, upon an abrupt and insulated hill, it is a most defensible position: it opposed an obstinate resistance to the Emperor Frederick II., and equally defied an enemy in modern times. The Duke of

Vendôme attacked it without effect in 1704. The works were destroyed by the French during their possession of Piedmont.

The road continues skirted by the Po, passing through a rich but unhealthy country, reeking under the hot sun, full of swamps and marshes, and constantly liable to receive additions of silt and soil from the inundations of the Po. The marsh meadows feed abundance of cattle, and hence the cultivation of rice is not so prevalent here as farther on.

2 *Trino*, 7000 Inhab. This place was formerly much better peopled, and its decrease is attributed to the general unhealthiness of the country. Great herds of swine are reared in the marshes and the hams of Trino are celebrated throughout Italy. In the early history of printing this place is famous as having produced many of those whose presses were the most active in the 15th century. Of these the chief was Bernardino Gioioto di Ferrara, who established himself at Venice in 1487, and who became literally, and not figuratively, the father of a long line of typographers. Trino originally belonged to Vercelli; and it was the constant object of contention between them and their dangerous neighbours the marquises of Montferrat. When Victor Emanuel asserted his claims to the marquisate, he laid siege to and gained Trino, assisted by his two sons Victor Amedeus and Francis Thomas. This achievement was commemorated by the following jingling epigram:—

“Trina dies Trinum trino sub principe cept.
Quid mirum? numquid Mars ibi trinus erat.”

The road follows the l. bank of the Po, which it crosses by a suspension bridge before entering

2½ *Casale*, an important city, 21,000 Inhab., the capital of the ancient marquisate or duchy of Montferrat; Chivasso having been the residence of the Dukes, as before mentioned. In later times it was a position exceedingly contested; and the citadel, founded in 1590 by Duke Vincenzo, was one of the strongest, some say the strongest

place in Italy. The castle or palace is yet standing: it was embellished by the Gonzagas. It is said the Isiac table was discovered in the excavations made for this building; a very remarkable fact, if true. Many Roman remains were certainly found here; amongst others, coins of the earliest ages of the republic. The fortifications of Casale have been recently greatly increased, and, with Alessandria and Turin, it is now one of the great military strongholds of Piedmont.

The *Cathedral* or *Duomo* is said to have been founded by Luitprand, King of the Lombards, in 742; and the archives of the chapter contain a singular monument, a charter engraved upon a tablet of lead, supposed to confirm this opinion: but it is a point much contested by antiquaries. The cathedral, by whomsoever founded, is of high antiquity as a Lombard building; but in 1706 the repairs and decorations bestowed upon it effaced many of its original features. In contains some good paintings: the best is the Baptism of our Lord by *Gaudenzio Ferrari*: this is, however, but a portion of a larger picture which was destroyed by fire. The chapel of Sant' Evasio has been recently ornamented with much splendour; the shrine is of silver. In the sacristy (though the French removed a large portion of its contents) are still some very curious specimens of art. A cross taken from the inhabitants of Alessandria, covered with plates of silver and set with gems. Another of exceedingly rich workmanship set with enamel, given by the Cardinal Theodore Paleologus. A statue by Bernini, forming part of a group of the *Spasimo*, from the suppressed convent of Santa Chiara, and, in his peculiar style, is a masterpiece. The altar, with alto-relievos, was formerly in the chapel of Saint Evasius. Amongst the archives, besides Luitprand's charter-tablet, are some very valuable manuscripts of the 10th centy., and an ancient sacrificial vessel of silver representing the *Triumph of Bacchus*.

The church of *San Domenico* is one of the last bequests of the Paleologi, having been begun by them in 1469, and consecrated in 1513. The stags which form a part of their armorial bearings, and which ornamented the façade, have been removed; but the memory of this family is preserved by the tomb erected by the late king in 1835, and in which the remains of several of its princes have been deposited. The building is supposed to be after the designs of Bramantino, and from the elegance of its proportions and the richness of its ornaments, especially of the façade, it may rank among the finest of the sacred edifices in this country. It contains paintings by Pompeo Battoni and Moncalvo,—good of their kind. Here is the fine Mausoleum of Benvenuto di San Giorgio, who died in 1527. This individual wrote an excellent chronicle of Montferrat, which is also of much importance in the general history of Italy; he was a knight of Malta, and he is represented upon his tomb in the habit of his order. Quaint allegorical basso-relievos adorn other portions of it; a canopy surmounts it; and the style of the whole is interesting, as being the remote parent of that which prevailed in England in the days of Elizabeth.

Sant' Ambrogio, also a beautiful specimen of the Bramante style.

Sant' Ilario enjoys the reputation which the Italians are so happy to obtain for their churches, that it was once a pagan temple. Of this there are visible signs. It is said to have been consecrated by St. Hilary in the 4th centy. It did contain many good paintings of early date: the best have been removed to Turin, but some curious specimens yet remain.

Many of the ancient civil edifices of Casale are remarkable. The ancient *Torre del grand' Orologio* was built before the year 1000. It was altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. The *Palazzo della Città* was originally the property of

the noble family of Blandrate. Having been confiscated in 1535, it was given over to the municipal bodies. It is attributed to Bramante; and the portal and porticoes are not unworthy of his reputation. The paintings which it contained have been removed, but some frescoes yet ornament the roof and walls. *Palazzo Delavalle* contains some frescoes by *Giulio Romano*, happily imitating the style of Raphael. In the *Palazzo Callori*, is a portrait of Gonzaga, abbot of Sant' Andrea, at Mantua, by *Titian*.

Terra Nuova. Cross the Sesia at Porto, 4 m. farther on.

2 *Candia*, a borgo pleasantly situated in the plain of the Sesia, and about a m. E. of it. It contains a large building called the Castellone, probably an ancient stronghold. In the church of Sta. Maria are some good though much damaged frescoes, by Lanini.

Cozzo. This little village is said to have been founded by King Cotius, and no one can contradict the tradition.

Castel d'Agogna, on the l. bank of the torrent of that name.

2 *Mortara*, 4070 Inhab.; the chief town of a district called the Lomellina. It is said to have derived its name from its unhealthiness—*Mortis ara*, the altar of death. According to another tradition, it derives its funereal name from the slaughter of the Lombards, who were here defeated by Charlemagne, A.D. 774. The whole district is intersected by rivers, watercourses, and canals; and the rice-plantations add to the insalubrity of the marsh-lands all around. *Santa Maria*, the principal church, has been rather a fine Gothic structure, but it is partly ruined, and, like the rest of the town, wears an aspect of desolation. In the neighbourhood of Mortara took place a severe action between the Austrian and Piedmontese armies on the 21st March 1848, when the latter were forced to retreat on Novara (see p. 36).

The Rly. between Alessandria and the Lago Maggiore passes by Mortara, and thence to Novara, which is its present limit (1854).

Gamolo. In the church here is an excellent painting by *Bernardo Campi*.

1½ *Vigevano*, 14,000 Inhab. The last city of the Sardinian states; a place of considerable trade, but not otherwise remarkable. The ancient castle of the Sforzas was altered in 1492 by Bramante; and having been formed into a palace, it is now employed as a barrack. The cathedral is a good building; it has recently been repaired and decorated.

Pass the Dogana, and enter the Austrian territory. Cross the Ticino upon a flying bridge.

1½ *Abbiategrosso* (first Lombard post), a considerable borgo upon the *naviglio grande*. It contains a large establishment in the nature of an infirmary, dependent upon the great hospital of Milan.

Gaggiano.

Corrico. Much of the cheese exported under the name of Parmesan, but known in the country by the name of *formaggio di grana*, is made in this neighbourhood.

2 MILAN. (Route 20.)

ROUTE 4.

TURIN TO ASTI, BY CHERI.

This road, which has recently been completed, is not a post-road. It is, by a rough estimation, about 40 m. Chieri is about 8 m. from Turin.

La Madonna del Pilone. From this point the road ascends the Collina, about a m. S. of the Superga, to

Pino, on the highest part of the range, whence it descends for 5 m. to

Chieri, in Latin *Carrea Potentia*. The syllable "Car," varied into *Cair*, *Chier*, *Chiar*, is found in the beginning of many of the ancient names of the Piedmontese and Ligustrian towns, and the Italians derive it from some oriental root. It is most probably, however, the Celtic *Caer*, commonly found in Wales; a curious vestige of a race so long since exterminated or extinguished in these parts of Europe.

Chieri contains about 12,000 Inhab. The church of *Santa Maria della Scala* is the largest Gothic building in Piedmont. It was built in 1405. Annexed to it is a very ancient baptistery, which, as usual, is said to have been a pagan temple.

The Church of *St. Dominic*, built in 1260, has some good paintings by *Moncalvo*. This convent has been restored. It once contained a singular inmate. In the month of October, 1664, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padishah, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tomaso. Some members of the Broglia family, and amongst them Maria Broglia, who served under Louis XIV., ancestor of the celebrated family of de Broglie in France, are buried in this church.

The church of *San Francesco*, once full of interesting memorials of ancient art, was ruined by the French.

Chieri is one of the most ancient manufacturing towns in Europe. The manufactories of fustians and cotton stuffs arose in 1422, and upwards of 100,000 pieces were annually made towards the middle of the same century. The manufactories still exist, so also do some silk-factories.

Riva di Chieri, to the Stat. of *Val-dechiesa*, on the railway to Asti, or by the road to *Villanova*.

Asti. (See Rte. 5.)

ROUTE 5.

TURIN TO GENOA, BY RLY., 165 KIL.,
102½ M.

The railway from Turin to Genoa was opened, Dec. 1853, throughout its entire extent. Trains start three or four times a day, performing the journey in 3h. 50m.; the fares are moderate: 1st class 18f. 50c. (15s.); 2nd 13f. 75c.

(11s.); 3rd 10f. (8s.) No allowance of free weight of luggage is made, so that every pound is charged for.

The station at Turin is in the town, at the extremity of the *Strada Nuova*. The railway runs parallel to the old post-road in nearly its whole extent from Turin to Genoa.

Leaving Turin, the line follows the l. bank of the Po and crosses it at

Moncalieri, (the first station), pleasantly situated on the declivity of the southern extremity of the range of the *Collina*. The palace, which crowns the hill above the town, was built by Vittorio Amedeo IX., on the site of a far older building, dating from the days of *Jolanda*: it is fine and commanding from every point of view. This palace was the last prison of Vittorio Amedeo II.; here he died after his removal from *Rivoli*. It is the favourite country residence of the present royal family. The gallery contains a long succession of family portraits, and also a curious series representing the hunting parties of Carlo Emanuele II. The influence of French costume is singularly marked in the fashions of the court: with respect to the countenances, the descendants of *Humbert aux blanches mains*, the founder (or nearly so) of the family, may be said to be generally a handsome race. The little town has some vestiges of antiquity in its collegiate church. The name of the place is said to be derived from the provincial language, —*Mont Caillier*, the hill of quails; but these birds are not more common here than in other parts of the range. Ariosto has made Moncalieri the seat of one of the Paladins of Charlemagne, —slain, sleeping, by Clorinda:—

“Dopo esser Palidon da Moncalieri
Che sicuro dormia fra due destrieri.”

The fair of Moncalieri is held on the 29th of October, and lasts for a week. It is one of the greatest cattle-fairs of Piedmont; but it is also a pleasure fair, and a favourite holiday-time with both the country folks and the citizens. The road onwards is varied by beautiful undulations: mulberry-trees abound in the fields. On the W. the noble mass of the *Monte Viso* towers above

the rest of the alpine range. On the S. E. the distant Apennines, or rather the mountains which, connecting Alps and Apennines, may be said to belong to either, are seen blue and clear in the extreme distance.

Truffarello Stat. Here the Rly. to Savigliano and Cuneo branches off on the rt.; the road from here to the next Stat. runs along the base of the Collina, studded with villas and farm-houses.

Cambiano Stat. The village of Cambiano, on a gentle rise, about $\frac{1}{2}$ m. on the l. Here the line separates from the post-road, running through the plain of Riva Chieri and Poirino, and crossing several streams to

Valdechiesa Stat., 2 m. from Villanova, and an equal distance from Riva di Chieri (Rte. 4). Valdechiesa was founded in 1248 by the inhabitants of several townships, which had been destroyed by the citizens of Asti and other more powerful places. The road from Turin to Asti, by Chieri (Rte. 4), here crosses the railway. The view of the snowy Alps is very fine from this part of the rte., extending from Monte Viso to Monte Rosa; the declivities of the hills in the foreground are covered with villas and farms. Beyond the stat. the country becomes hilly to

Dusino Stat., situated on the highest part of the plain that separates the waters flowing towards the Po on the one side, and the Tanaro on the E.; The country hitherto passed through is chiefly laid out in corn fields, with few mulberry or vine plantations; the view of Monte Viso is very fine from Dusino. The Rly. descends rapidly through deep cuttings to Villa Franca, the difference of level being 350 ft. The Geologist will here find himself in the midst of the tertiary subapennine formation, abounding in marine shells; several remains of large fossil Mammalia have been found here, near Baldechieri, in the Val d'Andona, &c. In this neighbourhood is grown much of the wine commonly called *vino d'Asti*, the most drinkable of Piedmont. The vineyards are principally upon the undulating hills; and other crops are grown amongst the vines.

Villafranca Stat.

San Damiano, near the confluence of the Triversa and Borbore torrents, in the same valley. Vines become more abundant here, on the declivities of the hills.

Asti Stat.

ASTI (Albergo Reale; Leone d'Oro: both indifferent). Population 24,500. A city of ancient celebrity (Hasta Pompeija), situated near the confluence of the Borbore and Tanaro, surrounded by fertile and picturesque hills. The original *Duomo* fell down in 1323, and the present ample Gothic edifice was begun shortly afterwards, and completed about 1348. It is a fine and venerable building, filled with much painting, which unfortunately begins to suffer by decay. The choir was painted by *Carloni*,—a Nativity, is said to be by *Bassano*; but its parentage may be doubted. In a chapel to the l. of the high altar is an ancient painting, German or Flemish, representing the Nativity. This picture was much admired by Gaudenzio Ferrari, who has made a careful copy of it. By *Moncalvo* is a Resurrection: the terror of the soldiers is expressed with ability.

San Secondo. Also a fine Gothic building. It is a collegiate church; and here also is a good ancient Flemish painting, representing the Purification; and another, in the same style, in the church of *Sta. Maria Nuova*.

San Pietro in Concava, probably an ancient baptistery; it has, as usual, the perplexing appearance of classical antiquity. It is supposed, but without any reason, to have been a temple of Diana.

In this town is a printing-office, in which the business has been carried on since 1479 without interruption.

The *Seminary* is a fine building, by Count Alfieri, the relative of the poet. It is rich and picturesque in effect, and contains a good library.

In the *Palazzo Alfieri*, also built by the Count, is shown the room where Vittorio Alfieri was born, January 17th, 1749: his portrait and an autograph

addressed to his sister, decorate the apartment.

“Oggi ha sei lustri, appiè del colle ameno
Che al Tanaro tardissimo sovrasta,
Dove Pompeo piantò sua nobil asta,
L' aure prime io bevea del dì sereno.
Nato e cresciuto a rio servaggio in seno,
Pur dire omai ; servir, l' alma mi guasta ;
Loco, ove solo un contra tutti basta,
Patria non m' è benchè natio terreno.
Altre leggi, altro cielo, infra altra gente
Mi dian scarso, ma libero ricetto,
Ov' io pensare e dir possa altamente.
Ecci dunque, o timore, ecci dal petto
Mio, che attristagli già sì lungamente ;
Meco albergar non del sotto umil tetto.”
Son. xxxvii.

The churches of the *Certosa* and *San Bartolomeo*, outside the town, were ruined by the French. In both are the remains of good paintings : about half the other churches in and about Asti were destroyed.

The *Astigiano*, or territory about Asti, contains several mineral and thermal springs. At *Castel Alfieri* are two wells, which, until the earthquake of Lisbon, were of pure water. After the earthquake they became sulphuretted, and wholly unfit for domestic purposes, and continued so until 1807, when, a sharp earthquake having been felt at Pignerol, but which did not extend to this province, the waters became sweet again. This part of the country abounds with fossil organic remains. They are most numerous in the *Val d' Andona*, and all the way from *Dusino*, about *Rochetta* and *Castel Nuovo*.

Leaving Asti, the railway follows the valley of the Tanaro to

Anone (*Stat.*) i. e. *ad Nonum* ; the ninth mile station from Asti on the banks of the Tanaro ; it is unhealthy, and the inhabitants are said to be affected with the disease called *Pellagra*, common throughout Lombardy. Poor and unwholesome food, and exclusive feeding on Indian corn, is supposed to be the principal cause of it.

Cerro Stat. The village is on a gentle rising on the l. ; here the Plain of the Tanaro opens, Felizzano being upon one of the last spurs of the Astesan hills.

Felizzano (*Stat.*) ; burnt three times

in the 17th century, besides sustaining many previous destructions. The country around is frequently inundated by the Tanaro.

Solero Stat. In the plain of the Tanaro

Alessandria (the *Albergo Nuovo* is the best hotel : a good character is also given to the *Albergo d' Italia* : the *Albergo dell' Universo*, late *Alb. Reale*, was newly fitted up in 1845). *Alessandria* is 46 m. from Turin. Its population is 19,000, and, with the suburbs, about 40,000. This city stands between the Tanaro and the Bormida, near their junction, and is the most remarkable monument of the great Lombard league. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of the national liberties, began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso, and included in 1167, besides these four cities, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan ; —all bound by solemn oath and covenant to defend their mutual rights and privileges. The most powerful allies and willing subjects of the Emperor Frederick were the citizens of Pavia and the Marquis of Montferrat ; and to keep these in check, the cities of the League determined to erect a new city, at once a fortress of defence and a memorial of their liberties.

On the confines of the marquisate of Montferrat and the Pavézano, or country of Pavia, was a small castle called *Robereto* ; this was chosen as the site of the new city. The ground was carefully surveyed by the engineers, for military architecture had already become a study among the Italians, and the expanse of the country and the course of the streams, not deep, but frequently inundating the adjoining plains, appeared excellently well adapted for defence against the German cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the fortunate moment. The blessing of the Pontiff was asked and obtained ; and in a general congress of

the League it was determined that the new city should be called Alessandria, in honour of Pope Alexander III., the protector of the Guelphs, and the head of Catholic Christendom. The building of the city was more peculiarly intrusted to the Milanese, the Cremonese, and the Placentines: Genoa sent large sums of money. So earnestly did they labour, that before the close of the year the city was completed. The Ghibellines scornfully called it "*Alessandria della Paglia*," either in allusion to the materials of the newly erected buildings, earth mixed with chopped straw, or in prognostication of its being speedily destroyed like stubble or chaff; but Alessandria speedily rose to great power. The inhabitants of the surrounding villages and towns, Castellazzo, Marengo, Solerio, Bergoglio, Quargnento, Villa del Foro, and Oviglio, settled collectively at Alessandria. From Asti came 3000, including some of the most noble families. Milan furnished a large contingent; and the siege laid to Alessandria by the incensed Emperor in 1174 ended in a disgraceful retreat from before the newly erected walls. Subsequently, when he made peace with the city, he stipulated that it should assume the name of *Cesarea*, but the Guelphic appellation prevailed over the Ghibelline; and Alessandria has retained its original denomination.

Alessandria has been strongly fortified by the sovereigns of the House of Savoy. The citadel, built in 1728, is now the most interesting and the most prominent feature of the city. The road winds round it, passing over a covered bridge, under which the Tanaro seems to be lost. This fortress is larger than many towns, with a regular *Place* in the centre, a parish church, and very extensive barracks and armories. The French added to the fortifications of the city; and much more was projected by Napoleon, by whose orders extensive lines were begun, but the unfinished works left by him were afterwards destroyed. Modern engineers have skilfully availed themselves of the advantages afforded

by the position chosen by those of the middle ages; and, by means of the sluices of the Tanaro, the whole surrounding country can be inundated, and rendered quite unapproachable by the enemy: but, as before observed, the Tanaro often does quite as much without any asking or aid.

The *Duomo* is richly ornamented; its principal work of art is a colossal statue of St. Joseph, by *Parodi*.

The *Church of the Madonna di Loreto* has recently been completed. It says little for the talent of the architect.

Palazzo Ghilino, built by Count Alfieri, and amongst the best examples of his style. It now belongs to the king. But, in detail, Alessandria offers less than the average interest of Italian cities. This is partly the result of its modern foundation.

Two great business fairs are held here annually, in April and in October. The goods are sold in a species of bazaar erected for the purpose. The traveller who consults his purse and his comfort must not attempt to stop at Alessandria during these fairs.

The Rly. between Alessandria and Arona by Mortara and Novara is now open as far as Novara, and will soon be completed throughout the entire distance. By it and by the line already in operation between Genoa and Alessandria, the journey from Genoa to Milan is reduced to 8 or 10 hrs. By these lines also the traveller is enabled to reach the shores of the Lago Maggiore in a day, without entering the Austrian territory—a great convenience for persons going to Switzerland and down the Rhine to England.

Before arriving at the Station of Alessandria the railway crosses the Tanaro, and, soon after leaving it, the Bormida: it then runs along the western side of the battle-field of Marengo (see Rte. 6), distant about two miles from and parallel to the old post-road to

Frugarolo Stat., near the village of Bosco, in the extensive plain of Marengo, richly cultivated in corn, mulberry trees, &c.

Novi Stat. (Inns: l'Europe, ver

tolerable; the Aquila Nera is also good and clean.) Novi is the best sleeping-place between Milan and Genoa. It is a town of 10,800 Inhab., with a considerable trade, but offering nothing remarkable, except some picturesque old houses. The silk produced about Novi is amongst the most celebrated in Italy. The Milan road to Genoa, by Pavia and Tortona, comes in at Novi.

Beyond Novi you approach the Apennines, and the country becomes very beautiful. Fine hills in the distance, curiously stratified rocks nearer the road, and beautiful groves of chestnuts, all cheer and enliven the way.

Serravalle Stat. Near the entrance of the mountain valley of the river Scrivia, which flows close to the village, and is traversed by a bridge: the hills rise picturesquely on either side, and the Geologist will here observe an interesting section of the tertiary marine strata dipping away from the central range.

Arquata Stat. A fine ruined castle surmounts the hill, and the road continues increasing in beauty. The Rly. follows the sinuosities of the valley, passing through a long tunnel after leaving Serravalle.

Isola del Cantone Stat., near a small village of the same name, situated on a promontory between the junction of the Scrivia and another stream. A fine new bridge has just been thrown over the former river at this point.

Ronco Stat. A romantic village, from which, before the completion of the Rly., commenced the ascent of the Apennines by the Post road.

Busalla Stat., on the Scrivia, the last station on the Northern declivity of the Apennines, and the summit level of the entire line of Rly. between Turin and Genoa. The post-road, which runs through the village, ascends to the Pass or Col of the Giove, the culminating point from which the traveller will descry the Mediterranean, a considerable portion of the valley of the Polcevera, leading to Genoa, and the Peaks behind that city crowned with their detached forts.

The great Tunnel which traverses the

central ridge of the Apennines, commences at Busalla; it is about 3470 yards, or very little short of 2 English miles in length; the whole of this distance is not however excavated in the mountain; the first part being a great artificial tube parallel to the Scrivia, it having, from the friable nature of the rock, been found impossible to form a cutting that would exclude the river, and prevent infiltrations from torrents descending from the hills above to empty themselves into the Scrivia: the rest of the tunnel (about 3000 yards) is excavated in the rock, a friable calcareous schistus; the whole is walled, and 14 shafts descend from the surface to convey air. It is proposed to divert a portion of the stream of the Scrivia through the tunnel to supply Genoa with water. Notwithstanding the very steep incline, the passage through the tunnel, as well as that along the rest of the line leading to Genoa, is very safely effected by engines of a peculiar construction, made by Messrs Stephenson of Newcastle. Emerging from the tunnel we enter the valley of the Polcevera, which the Rly. follows, to near the gates of Genoa. The works of the railroad in all this extent have been admirably constructed, the greater portion of the line being on terraces of solid masonry, or on gigantic embankments.

Once on the S. declivity of the chain, the entire appearance of the country and the people changes: vines grow luxuriantly at Ponte Decimo near the S. mouth of the tunnel, and are soon succeeded by olive trees; and before reaching Genoa, the traveller, arriving from beyond the Alps, will, for the first time, see oranges growing in the open air; the villages he passes through have also quite an Italian or Southern appearance, and the language spoken is different, being the Genoese dialect. As Genoa is approached, the villas of the G. aristocracy succeed; the Rly. runs along the base of a ridge crowned by fortifications on the l., and after passing through San Pier d'Arena, it enters the tunnel of the Lanterna to emerge from it a few hundred yards

before reaching the station in Genoa, situated near the Palazzo Doria and the Piazza di Aqua Verde.

GENOA TERMINUS. (Rte. 12.)

ROUTE 6.

TURIN TO PIACENZA.

For the journey by Rly. from Turin to Alessandria, see Rte. 5.

From Alessandria to Piacenza (12½ posts) Diligences run daily, corresponding with one of the railway trains from Turin to Alessandria.

A Rly. is in progress to connect Alessandria with Piacenza, by way of Tortona and Voghera.

The village of Marengo is in sight immediately upon leaving Alessandria, and the road continues through the plain of the battle-field. "On the evening of the 13th of June, 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the following morning they passed the stream at three several points, and advanced towards the French position in as many columns.

"The Austrians were full forty thousand strong; while, in the absence of Dessaix and the reserve, Napoleon could at most oppose to them twenty thousand, of whom only two thousand five hundred were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little in front of Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet almost parallel with Marengo. Kellerman, with a brigade of cavalry, was posted immediately behind Victor for the protection of his flanks. A thousand yards in the rear of Victor was the second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes,

was the third line, consisting of the division of St. Cyr, and the consular guard under Napoleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a détour round Castel Ceriolo, with the purpose of out-flanking the French right.

"Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation everywhere, for the armies were but a few toises apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes received orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops *en échelon*, and retired in admirable order: but the retreat was now general; and, had Melas pursued the advantage with all his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the

rear, leaving Zach to continue what he considered as now a mere pursuit.

"At the moment when the Austrian horse were about to rush on Lannes' retreating corps, the reserve under Dessaix appeared on the outskirts of the field. Dessaix himself, riding up to the First Consul, said, 'I think this a battle lost.' 'I think it is a battle won,' answered Napoleon. 'Do you push on, and I will speedily rally the line behind you.' And, in effect, the timely arrival of this reserve turned the fortune of the day.

"Napoleon in person drew up the whole of his army in a third line of battle, and rode along the front, saying, 'Soldiers, we have retired far enough—let us now advance—you know it is my custom to sleep on the field of battle.' The enthusiasm of the troops appeared to be revived, and Dessaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Dessaix fell dead at the first fire, shot through the head. 'Alas! it is not permitted to me to weep,' said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellerman's horse came on them in flank, and, being by that unexpected assault broken, they were, after a vain struggle, compelled to surrender. General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the infantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and galloped over the plain, trampling down everything in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned—the river rolled red amidst the corpses of

horses and men. Whole corps, being unable to effect the passage, surrendered; and, at ten at night, the Austrian commander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory."

The plain on which the battle was fought was purchased some years ago by M. Giovanni Delavo, who in 1847 erected there a Museum, and a monument to the memory of Napoleon.

2 *Tortona*, the *Dertona* of the Romans.—*Inn*: St. Marsano, where the diligence stops; a good dinner and clean bed may be had. 12,380 Inhab. One of the most ancient cities of the north of Italy. It was entirely levelled to the ground by Frederick Barbarossa. In recent times it was fortified by Vittore Amadeo II.; but the French blew up the citadel in 1796, after its surrender, in virtue of the stipulations of the treaty of Cherasco. The *Duomo* contains a very remarkable ancient sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Ælius Sabinus, and a curious mixture of Pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phaëton stand out boldly; whilst the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious amalgamation of Pagan mythology and of Christianity is explained by supposing that the family were afraid to manifest their belief; but it may be conjectured also to exhibit that eclecticism which ultimately introduced so many corruptions into Christianity.

In the church of *San Francesco* is the rich chapel of the Garofali. The other churches do not offer anything remarkable.

Ponte Currone, a village so named from the torrent Currone, which runs close to it. Cross the Staffora, another torrent.

2½ *Voghera*. (The *Moro*, the principal Inn, is thoroughly Italian. H. d'Italie, tolerable, but high charges unless you bargain. The *Posta* is said

to be tolerably comfortable.) 11,450 Inhab.

The country around Voghera is bright and pleasant. The ch. of *S. Lorenzo* is an elegant building. Near the altar is the tomb of a certain Count Taddeo de Vesme, whose body was found entire two hundred years after his death, in 1458—a fact commemorated in a strange inscription placed over his tomb, announcing that when it was re-opened, in 1646, his body was found entire, and, on separating one of the arms, blood flowed from it. This count, despoiled of his possessions by Ludovico Sforza, died in odour of sanctity. This is one of the earliest Italian towns in which printing was introduced; and the books produced here are of the greatest rarity.

1½ *Casteggio* (Inn: Albergo d'Italia); 2900 Inhab.; anciently *Clastidium*, celebrated as the place where Claudius Marcellus gained the *spolia opima*, by vanquishing and slaying Viridomarus King of the *Gæsatae*. It has been an important military position from the time of the Gallic and Punic wars, down to the last great European conflict. It was besieged by Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Dasius, the commander, purchased the fortress; and the provisions and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About a quarter of a mile from the town is a spring of very pure and clear water, called, by immemorial tradition, "the Fontana d'Annibale," and girt by a wall which he is said to have built. It is close to the track of the Roman army. It was near Casteggio that, on the 9th of June, 1800, the great battle between the French and the Austrians was fought, usually called the battle of Montebello, from the village opposite where the French finally routed the *corps de reserve* of the enemy. The Austrians defended themselves in Casteggio with the greatest valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day

was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory was gained. A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions, bronzes, and coins, have been found here.

1½ *Broni*, a town which hardly yet has recovered the exhaustion which it suffered during the revolutionary wars, when it was repeatedly occupied by the conflicting parties. It contains 4500 Inhab. Its situation, a plain bounded by the roots of the Apennines, is very beautiful. Many organic remains, principally of the larger land animals, are found in this neighbourhood. The collegiate church, founded by Asso Marquis of Este and Ferrara, in the 13th century, is a building of various ages and styles: some portions are of the 10th century, for the church existed before it became collegiate. It has recently been richly fitted up by the inhabitants: it boasts a silver shrine, containing the relics of San Contardo, the son of the founder. Very good wine is made in this neighbourhood, which, when old, has a quality approaching to Malaga. It is, however, rarely exported.

Stradella, the last Piedmontese town, at the extreme northern point of the hills, which here approach within 2 m. of the Po. A road leads from Stradella to Milan, by *Corte Olona*, crossing the Po (2½ m.) at the ferry of *Portalbera*.

2 *Castel S. Giovanni*, the first town of the states of Parma and Piacenza, agreeably placed between the hills and the Po, 2 m. beyond the frontier, which is here the Bardonezza torrent. An extra horse from the 1st of November to the 1st of May. Passports are viséd here. Between this place and Piacenza the Tidone is crossed a little before reaching Rottopeno. About 3 m. before arriving at Piacenza, the road crosses the Trebia by a long bridge built by Maria Louisa.

2 PIACENZA. (See Rte. 34.)

ROUTE 7.

TURIN TO NICE, BY THE COL DI TENDA.

28 posts (or 131 m.)

(Rte. 135, *Swiss Handbook*, is incorporated with this route.) The Railroad between Turin and Cuneo, is now opened as far as Fossano: it is expected to be completed to Cuneo in this year (1854). The stations between Turin and Fossano are at Moncalieri, Truffarello, Villastellone, Carmagnola, Racconigi, Cavaller Maggiore, and Savigliano. There are 4 trains a day: they perform the journey in rather less than 2 h.

The railway follows the line from Turin to Genoa as far as

Truffarello Stat.

The post-road quits Turin by the Porta Nuova, near the railway station: it is excellent, and runs near the Po.

2½ *Carignano*, 7800 Inhab. This pleasant city is close on the banks of the Po. The country around is beautiful, dotted with villages, towns, and hamlets. Much silk is produced in the vicinity. The principal ornaments of this little city are its churches; and the Carignanesi are said to be distinguished for the care bestowed upon their places of worship. *San Giovanni Batista*, built by Count Alfieri. The principal façade is noble. The entrance of the building is lighted almost entirely from above, by windows placed over the cornice. The basso-relievos of the four doctors of the church, St. Chrysostom, St. Jerome, St. Ambrose, and St. Augustine, come out under the glaring rays. *Sta. Maria delle Grazie*, now annexed to a monastery of minor friars. It was endowed by the Duchess Bianca Paleologus, wife of Duke Charles I., and it still contains her monument. She was the daughter of William IV. Marquis of Montferrat; as a widow, Bianca was distinguished for her *gentilezza* and beauty; and Bayard, the "Chevalier sans peur et sans reproche," who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place when she was becoming advanced in years. After many muta-

tions Carignano was severed from the rest of Piedmont, or rather from the marquisate of Susa, and granted as an appanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present reigning family of Sardinia is descended.

Carmagnola (Stat.) contains upwards of 13,000 Inhab. The principal church is that of *Sant' Agostino*. It is Gothic, though much altered. The Campanile, with its pointed spire, is the most genuine portion. In the cloister annexed to the church are the remains of the tomb of James Turnbull, a Scottish *condottiere* in the French service, who died here when the army was returning from Naples in 1496.

The collegiate church of *San Pietro e San Paolo* is also Gothic, but more altered than the other; it was consecrated in the year 1514.

Carmagnola stood on the extreme frontier of the marquisate of Saluzzo, and, as the border town, was fortified by a very strong castle, of which only one massive tower remains, now performing the peaceful service of steeple to the church of *San Filippo*. The walls are upwards of 7 feet in thickness. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmont 35 fr. per thousand. The contadine in and about Carmagnola are gaily dressed, wearing round their necks rows of large beads, often of real gold, which are manufactured in the city.

The name of Carmagnola is associated with the horrible orgies of the French Revolution, though no one can tell exactly how. The inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies.

Here was born, in 1390, the great *condottiere*, Francesco Bussone, the son of a poor herdsman, who became so celebrated under the name of Carmagnola, which he assumed from his birthplace. He began his career in

the service of Filippo Maria Visconti, Duke of Milan, and, rapidly rising in power, he served his master most effectually, regaining a great part of Lombardy and of the dominions of Giovanni Galeazzo, which had escaped from his successor. Suspicions of his loyalty were entertained by the duke; Carmagnola was unthankfully banished, his property confiscated, his wife and children cast into prison, and he passed into the service of the republic of Venice. By the signoria he was appointed generalissimo. He conquered Brescia for them from the Duke of Milan; and at the battle of Macalo, 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded "between the two columns," 5th May, 1432.

2½ *Racconigi* (*Stat.*). Pleasantly situated, and in the days of Trissino, was famed for the beauty of its women.

"E quei di Scarnafesso e Racconigi,
Ch'han bellissime donne."

The palace of Racconigi is one of the most favourite country residences of the royal family. The building, though handsome, offers only the usual features of palaces of this description.

Cavaller Maggiore (*Stat.*) a large and flourishing borgo, 5300 Inhab., formerly fortified; but there is hardly a vestige of the two castles and the lofty walls which once surrounded it.

1½ *Savigliano*—*Stat.* (*Inn*: the Corona; tolerably comfortable), a pleasant and cheerful town; 14,500 Inhab. It is a place of some importance in the history of Piedmontese art, as the birthplace of Molineri, a painter who flourished in the course of the 17th century, and was a tolerable imitator of the style of the Caracci, whence he acquired the name of *Carraccino*; and it is surmised that many of the pieces attributed in collections to the great masters result from the pencil of this little one. The church is nearly filled with *N. Italy*—1854.

his paintings; others are in the Palazzo Taffino, representing the battles of Emanuel I. The principal street terminates with a species of triumphal arch, erected in honour of the marriage between Victor Amadeo and Christina of France.

Fossano—*Stat.* See Rte. 9.

2½ *Centallo*, 4900 Inhab.; also a large borgo in the midst of a fertile though not a healthy country: remains of walls and towers mark its consequence in the middle ages. Roman inscriptions are found on the site; but, as is generally the case in the north of Italy, there is nothing above ground to prove its antiquity.

1½ *Cuneo* or *Coni*, 1500 ft. above the sea (*Inn*: the Barre de Fer, a dismal and dirty auberge: there is another in the town, said to be no better), a city of 20,560 Inhab., situated between the Stura and Gesso torrents, at their confluence. Cuneo was, in its origin, a species of city of refuge. About the year 1100, Boniface Marquis of Savona had conquered, or rather occupied, this district, which formed a part of the marquisate of Susa; but his authority, hardly strong enough to enable him to retain his usurpation, was entirely inadequate to enforce the observance of the laws, or to ensure tranquillity; and the lords of the adjoining castles so plundered the inhabitants of the surrounding country, that they determined upon resistance.

Such outrages, a few centuries later, gave rise to the republics of Switzerland and the Grisons; but Piedmont was not yet ripe for a revolution. The people came together under the colour of a pilgrimage to a sanctuary of the Virgin, called Our Lady of the Wood, now included in the city; and there determined to take vengeance, if, as usual, any of their wives and daughters were insulted by the petty tyrants of the surrounding castles. The anticipated cause of offence was soon given; the peasants assembled again, destroyed the castles, slew the oppressors, and, retreating in a body to the present site of the city, a wedge-like piece of land between the

Stura and the Gesso, they began to build. The abbot of San Dalmazio, to whom the woods belonged, gladly permitted a settlement which gave him the prospect of such a numerous vassalage; and the "*nuova villa di Cuneo*" rapidly rose into consequence. In the 16th century Cuneo was strongly fortified, and its history from thence is a succession of sieges. No place is more celebrated in the military history of Piedmont, until 1800, when, after the battle of Marengo, the three consuls decreed, on the 5th July, that the fortifications of Cuneo, the citadels of Milan and Tortona, the fortress of Ceva, and the gates and bastions of Turin, should all be destroyed; and, before the end of the month, those massy girdles of Cuneo were riven from their foundations, to the great comfort and advantage of the inhabitants.

The *Duomo*, or cathedral, of Coni is the ancient sanctuary of the "*Madonna del Bosco*," but it offers nothing remarkable beyond its historical interest.

San Francesco, belonging to a Capuchin convent: a regular Gothic church of the 13th century, said to have been built in the time of the saint himself. It is remarkable that the Franciscans, both in Italy and beyond the Alps, retained the Gothic style after it had generally begun to get out of fashion. Cuneo suffered much from the cholera in 1835, and amongst its numerous charitable establishments is one for the reception of the children who were deprived of their parents by the disease. At first there were 200; now about half that number.

There is a pleasant public walk at the junction of the Gesso and Stura.

In the Alpine valley of the Pesio, about 8 m. from Coni, is the Certosa of Val Pesio, founded in 1173, in a very picturesque situation. An hydropathic establishment has lately been formed there by Dr. Brandeis, on the Graffenberg or Preisnitz system. The situation is represented as very salubrious, and the water, which is in abundance, is excellent.

The gradually ascending road begins to offer much beauty.

Sal Dalmazio, a village, supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250. 4 m. after leaving Cuneo the post-road enters the valley of the Vermenagna, along which it runs to the bottom of the Col di Tenda.

2 *Robillante*. (An extra horse from Cuneo to Robillante from the 1st Nov. to the 1st of May, but not in the opposite direction.) Hitherto the road has passed through the great plain of Piedmont, watered by the Po, the Magra, the Grana, and the Stura; but it now enters the mountains and begins to ascend, and the noble masses of the maritime Alps, crowned by the Monte Viso, more than 12,000 feet above the level of the sea, become more clearly visible. The plains themselves are very fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed. The hills abound with bright and aromatic flowers.

1½ *Limone*, 3340 feet above the sea. (An extra horse from Robillante to Limone from Nov. 1st to May 1st, but not in the opposite direction.) *Inn*: the Hotel de la Poste; a very civil and obliging landlord. No trouble is now given at the inland Douane stationed at this place. The traveller hence ascends rapidly, and by a good alpine road, though constructed with less skill than those of more recent date. The abrupt turns of the terraces are often almost alarming in their aspect, nor are they so well defended as could be wished. The danger, or rather the semblance of it, is, of course, more felt in the descent from Nice. The difficulty is greater this way. About half way from the summit an attempt was made by the former princes of Savoy, and continued down to the French occupation in 1794, to bore a tunnel through the mountain, and thus avoid altogether the passage over its crest. If completed, it would have been more than half a mile long, and would have surpassed any similar work in the Alps. The summit is a narrow ridge, or "*giogo*," 6158 feet above the level of the sea. It commands a very fine

view of the Alps, from Monte Viso to Monte Rosa, the latter appearing like a cloud; while, on the south, the Mediterranean may be faintly discovered. During more than three months in the year, and not unfrequently during five, the Col di Tenda is impassable for wheel carriages, though it can always be crossed by mules, provided there be no storms; for the wind is so violent that the mules themselves can hardly keep their footing, and are compelled to wind round a more sheltered path. The descent to Nice is by a succession of more than 50 zigzags from the house of refuge near the summit.

4 *Tenda*, at the southern foot of the Col (between Limone and Tenda an extra horse both ways all the year); 2600 Inhab. (*Inns*: Hôtel Royal; Hôtel Impérial.) Tenda is an excellent station for sketching and fishing; but, indeed, this might be said of almost all the district. It is a place of much note in the feudal history of Italy. From the family of Facino Cane it became vested in the unfortunate Beatrice della Tenda, the luckless wife of Filippo Maria Visconti, by whose commands she was cruelly tortured and condemned to death. (See Binasco, Rte. 21.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I., 1591; and improved in 1780 by Vittore Amadeo III., as is commemorated in two inscriptions near its commencement.

Upon leaving Tenda the road becomes exceedingly striking, with alpine scenery of peculiar boldness, and, by the side, is the Roya, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks fall back ever so little out of the perpendicular—enough to allow the possibility of raising a wall—you see a little village in the cleft, like the nest of a bird. The finest of these savage defiles of the Roya is below Saorgio, a town of 2600 Inhab., where a fort, perched upon a rocky knoll, commands the passage of

the gorge. It was taken by the French in the campaign of 1794. The Roya abounds with excellent trout.

2½ *Giandola*, 1250 feet above the sea. (From Giandola to Tenda an extra horse all the year, but not *vice versa*.) *Inns*: Hôtel des Etrangers affords decent accommodation, and a civil landlady; Hôtel de la Poste, said to be good. The town is grandly situated at the foot of high schistose rocks, which look as if they were on the point of crushing the inhabitants. The road has been recently altered, and leaves on the l. *Breglio*, a borgo of 2500 Inhab., near which are the noble ruins of the castle of Trivella; and ascends the mountain of *Brouis* by a very steep road to the pass of the same name, the sides of which are covered with wild lavender.

2¾ *Sospello*, 1175 feet above the sea (between Giandola and Sospello an extra horse both ways all the year—*Inn*: Hôtel Careno, said to be the best between Turin and Nice), 4300 Inhab., is the sleeping-place for voiturier travellers. Its situation is very beautiful. Through it rushes the *Bevera*, a roaring mountain stream; and all around rise the mountains out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The *Bevera* forms a junction with the *Roya* about 4 m. before entering the sea at Vintimiglia. A cross road branches off from Sospello to Vintimiglia, by the ravine of the *Bevera*.

The road commences to ascend from the inn door at Sospello until you pass the Col di Braus, about 4000 feet above the sea. At the proper season a good deal of lavender-water is made on the sides of this mountain by the peasantry, whose rude apparatus for that purpose, which you see on the road-sides, is curious.

3 *Scarena* (between Sospello and Scarena, an extra horse both ways all the year), 2000 Inhab. After crossing another hill you descend into the valley of the *Paglione*, which you follow to Nice, and to the full luxuriance of the Riviera.

2½ Nizza (from Nizza to Scarena an extra horse all the year, but not *vice versa*). (Rte. 12.)

ROUTE 8.

TURIN TO ONEGLIA, BY CHERASCO.

23½ posts (or 106½ m.).

This professes to be a great post-road, but relays cannot be depended on beyond Brà.

Carignano. (See Rte. 7.)

2½ *Sommariva del Bosco*, 5200 Inhab.; a small town, beautifully situated at the foot of a hill, upon which is a castle, anciently fortified, now a private residence.

1½ *Brà*, or *Brauda*, 12,500 Inhab.; in the vale of the Stura, and about 2 m. N. of it. The principal object of interest in this town is the church of *Sta. Chiara*, built in 1742 by Vettone. It is in the most luxuriant style of the Piedmontese churches. Brauda derives its name from the plain adjoining the city. There are many "*braude*" near the Lombard towns; and the word without doubt is Teutonic—a broad. A noble avenue leads to the *Santuaria di nostra Donna de' Fiori*. According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th December, 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the wild sloes with which the copse abounds are said to flower three times in the year—in spring, autumn, and the depth of winter. It is yet much resorted to, especially on the 8th of September, the feast of the Nativity of the Virgin.

2 m. S.E. of Brà, and anciently a dependence upon it, is *Pollenzo*, a castle and a village, replacing the Roman municipium of *Pollentia* near the l. bank of the Stura. Here the armies of the Triumvirate frequently assembled. It was celebrated for its wools, as well as for its manufactures of terra cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines Pollentia was very

flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that era. An amphitheatre and a theatre can be distinguished; and the walls of both are still standing to a considerable height. Upon the ridges of the Colle di San Vittorio are the ruins of four small edifices, called by the peasants the "*Turilie*," supposed by antiquaries to be the ruins of a temple of Diana, and the buildings which were annexed thereto.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who together with his father carried on what we should call an earthenware manufactory. Hard by is a field called "*Ciupelle*," of which the ground is quite filled with fragments of earthenware, the confirmation (or perhaps the origin) of the opinion by which the spot is identified. Pollenzo was erected into a county by Wenzel or Wenceslaus (the emperor, who was deposed by the electors in consequence of his sluggishness and vice), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1383; and with the assent of the Antipope, Clement, he erected, in 1385, a castle upon the site of a monastery. Most of this building is standing, and it is exceedingly picturesque, with its overhanging machicolations and lofty dungeon tower. It has lately been fitted up and judiciously restored, as a hunting lodge for the king. A good road (10 m.) leaves the road to Cherasco at Bra, and proceeding along the l. bank of the Tanaro, by San Vittorio, leads to

Alba. Alba Pompeia, a very ancient episcopal town of 8500 Inhab., on the rt. bank of the Tanaro, near where the Querazza empties itself into the latter. The town is in a plain, surrounded by very fertile hills, producing much wine and silk. The Cathedral, dedicated to San Lorenzo, and founded in 1486, is attributed to Bramante, and contains in its choir a handsome mausoleum of the founder, Andrea Novelli. Alba was an Imperial fief, granted successively to the Saluzzos and the Viscontis,

and as such it formed a part of the marriage-portion given by Gian Galeazzo to his daughter Violante on her marriage with Lionel Duke of Clarence.

The road from Brà continues in the plain of the Stura; crossing that river 3 m. farther to

Cherasco: 10,000 Inhab. The quadrangular form of this place indicates that it stands upon the site of a Roman town. At each end of the principal street is a fine modern arch. Of the five churches, three, *San Pietro*, *San Martino*, and *San Giorgio*, are Gothic; the fourth, the *Madonna del Popolo*, was built in 1693-1702. Its interior is of rustic work, and heavy. It has, however, a good cupola. In the Palazzo del Commune are some good paintings by *Torricco*. There are others in the Palazzo Gotti. They are scriptural and historical; in the landscape portion he is a successful imitator of Poussin.

Numerous organic remains are found in the tertiary marls and sands in this neighbourhood. In the Colle di San Bartolomeo is petrified wood. The fortifications of Cherasco, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovì, April 22nd, 1796 (see Rtes. 9, 10), the Piedmontese troops fell back upon Cherasco, and made a show of resistance. Cherasco was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Sardinians now proposed a suspension of arms; and on the 28th of April the Sardinian commissioners concluded with Napoleon the "armistice of Cherasco." By this armistice, and the consequent treaty, the King of Sardinia renounced his coalition with Austria; ceded to the Republic Savoy, Nice, and the whole possessions of Piedmont to the westward of the highest ridge of the Alps (extending from Mount St. Bernard by Mount Genevre to Roccabarbena near Genoa); and granted a free passage through his dominions to all the troops of the Republic.

The road, which here enters the up-

per valley of the Tanaro as far as Monchiero, now passes through

34 *Dogliani*, 2000 Inhab.; a village, standing partly upon the banks of the Rea torrent, and partly upon a bold hill. The road from Dogliani to Ceva is very hilly. About 5 m. before arriving at the latter, at Montezzemolo, the direct road from Turin to Savona, through Millesimo and the Cadibona pass, strikes off to the l. (see Rte. 11).

There is a cross road from Cherasco to Fossano (see Rte. 9).

Bene, upon a pleasant rising on the Mondalavia torrent, has arisen out of the ruins of the ancient Augusta Bagniennorum, destroyed by Alaric, and of which many interesting vestiges are found at *Roveglia*, about half a mile off. The ruins of an aqueduct, amphitheatre, baths, and other buildings, extend over a considerable tract of ground. Bene was the birthplace of the celebrated Giovanni Botero, who wrote much and with great acuteness upon the theory of politics. To the north of Bene is the district of Salmour, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, who had a Prefect of their own.

3 *Ceva*, a town of 4500 Inhab., on the rt. bank of the Tanaro: the capital, so long as the ancient divisions subsisted, of the marquisate of Ceva, whose sovereigns held rather a conspicuous place in the history of this country. They traced their origin to Aleramo, the hero of many a traditional tale; but the first of whom there is any real account is Anselmo, the fourth son of Boniface Marquis of Savona, about 1142. The place is much decayed; and recent demolitions have deprived it of all its feudal towers. The chief feature of the landscape is a rock towering above the town, and upon which are the remains of the dismantled citadel. The celebrated Piedmontese cheese, called Robiole, is made in this neighbourhood.

1½ *Bagnasco*. We are now fairly entering the Maritime Alps. The mountains surrounding Bagnasco are bold and picturesque, and the streams and torrents are limpid and beautiful

Some curious minerals are found in them, particularly in the *Valle d' Amano*. The castle was destroyed by the Maréchal de Brissac in 1555. The ruins of its ancient fortifications are fine, spreading widely above and around. Generally speaking, the feudal ruins of this class, which are numerous in Italy, have been less noticed than they deserve. On the E. are the remains attributed to the Saracens; and it is recorded that the present town was originally built with the materials of the Saracen castle. They certainly had various settlements upon this coast. According to a most apocryphal tradition, the historian Valerius Maximus was buried here; and a stone, with the inscription "Hic jacet Valerius," found, or *made* to be found, has been adduced in support of this tradition. It is now at Turin.

1½ *Garessio*, once the capital of a small ancient marquisate, which, in 1509, was sold to the Spinola family. It is nearly 2000 feet above the sea. A good road leads from Garessio to Albenga, crossing the Col di Bernardo to descend into the valley of the Nerva.

Hence the road to Oneglia passes through wild and picturesque scenery, by Ormea and the Ponte di Nava, where it crosses, for the last time, the Tanaro. The rocks are often of marble, the variety called *Persigliano* being quarried here.

The source of the *Tanaro* is of difficult access, but the path is practicable. The mountain from which it rises is called the *Tanarelo*; the rush of waters is magnificent. The mountain scenery of this part of the Apennines is entirely distinct in character from the Alps on the N., or from the central range further S. It is more verdant and luxuriant than either.

Near this is the *Cavern of Aleramo*, where he and Adelasio took refuge with their seven sons, who, in process of time, became seven marquises. The traditions of this country deserve quite as much attention as the "*Deutsche Sagen*," of which we have heard so much of late years.

1½ *Ormea*. It was once well inha-

bited, but, having been nearly depopulated by the plague in 1630, it has never recovered. From Ponte di Nava the road ascends to the Col of the same name, the culminating point of the road (3150 feet above thesea), to descend into the valley of the Arrosia at

2¼ *Pieve*, in a lonely valley. The mountains around are singular and bold. The principal church has some good frescoes of *Luca Cambiaso*.

Pass over the Col of San Bartolomeo, which separates the waters of the Arrosia and Impera torrents, along the l. bank of which a wide and easy road leads to 3¼ *Oneglia*. (See Rte. 12.)

ROUTE 9.

TURIN TO ONEGLIA, BY MONDOVI.

25½ posts (or 116 m.). There is a railway from Turin to Fossano by Carmagnola. See Rte. 7.

A post-carriage runs regularly from Turin by Oneglia to Nice; fares, 32 fr. Turin to

2¼ <i>Carignano</i> .	} (Rte. 7.)
2¼ <i>Racconigi</i> .	
1¼ <i>Savigliano</i> .	

1½ *Fossano*, on the l. bank of the Stura, (an extra horse between Fossano and Mondovi, and *vice versâ*, from Nov. 1 to May 1: an extra half-post is charged for ascending to the town at Mondovi,) the seat of a bishopric, 16,000 Inhab., offers a very beautiful prospect from without. Seated upon a lofty hill, surrounded by circling ramparts, and crowned by the still lofty feudal castle upon its hill, it is as fine a picture as can be imagined. Within, it is singularly antique and gloomy. The houses stand upon ranges of arches, which in many parts are so low that you can hardly walk through them upright, contrasting strongly with the very charming walk planted with trees which surrounds the town. It is said to derive its name from some salubrious fountain, *Fonte Sano*, in its vicinity. The city was founded in the 13th cent., by the inhabitants of the villages of the adjoining countries; burnt during the wars of the Guelphs and Ghibellines.

Constantly exposed to the attacks of Saluzzo on the one side, and of Asti on the other, the Fossanese ended by placing themselves, in 1314, under the protection of Philip of Savoy, nominal Prince of Achaia. The cathedral is a fine building by Guarini, with some decent modern paintings. In the Palazzo Grimaldi are frescoes by Giovanni Boetto, who was also a good engraver. He was one of the very numerous talented artists whom chance has consigned to obscurity.

La Trinità, a village of 2500 Inhab., the head of a very ancient barony.

3 *Mondovì*, on the rt. bank of the Ellero, 1810 feet above the sea, (between Mondovì and Ceva, and *vice versa*, an extra horse from Nov. 1 to May 1,) the seat of a bishop, 17,300 Inhab. A portion of this city is on a commanding hill. Here is the cathedral of San Donato, and the principal public buildings. The three other portions, Brea, Carazzone, and Piano, are partly on the side of the hill and partly in the plain below. It is comparatively a modern city, as it was not founded till the 12th century. Like Coni, Fossano, and several other of the Apennine towns, Mondovì was a city of refuge; that is to say, built by the inhabitants of the villages of the open country flying from the contentions of Guelphs and Ghibellines. Near Mondovì is the sanctuary of the *Madonna di Vico*. This church, built by Vitozzi, is one of the innumerable adaptations of the main idea of St. Peter's. It has been very recently finished, and richly decorated by private munificence.

It is said that the people assembled here when they determined to abandon their houses and to found the new city. They governed themselves as an independent republic until, in 1396, they submitted to Amadeo of Savoy, nominal Prince of Achaia.

Here, 22nd April, 1796, was fought the decisive battle between Napoleon and the Sardinian troops under Colli. The Sardinians occupied this strong position, while Beaulieu, with the Austrians and an army still formidable, was in the rear of the French, and

might have resumed offensive operations. The French therefore determined to renew the attack on the following day, but, on arriving at the advanced posts at daybreak they found them abandoned by the Piedmontese, who had retired in the night to Mondovì. Colli was overtaken, however, in his retreat, near Mondovì, by the indefatigable Victor, who had seized a strong position, where he hoped to arrest the enemy. The Republicans immediately advanced to the assault, attacked and carried the redoubt of *La Bicoque*, the principal defence of the position, and gained a decisive victory. Colli lost 2000 men, eight cannon, and eleven standards. Great as the loss was, yet, coming in accumulation upon the preceding defeats, the moral effect was still greater. Colli retreated to Cherasco, whither he was followed by Napoleon. The result has been already told. (See Rte. 8.)

In 1799 the people of Mondovì rose against the French. This offence was cruelly punished by Moreau, whose troops committed acts of violence such as no provocation could excuse.

From Mondovì the road ascends to the borgo of Vico, and descends to the bridge of San Michele, on the Corsaglia torrent, where Colli repulsed Jaubert and Serrurier on the 19th of April, but retreated on Mondovì in the night: continuing on its rt. bank to Lesegno, where the Corsaglia joins the Tanaro, the road runs along the l. bank of the latter to

3 Ceva.

1½ Bagnasco.

1½ Garessio.

1½ Ormea.

2½ Pieve.

3½ Oneglia.

(Rte. 8.)

The relays at Bagnasco, Garessio, Ormea, and Pieve, are not regularly supplied with horses.

ROUTE 10.

ALESSANDRIA TO SAVONA, BY ACQUA AND DEGO.

There are no relays of post-horses between Alessandria and Savona.

This is a very interesting road to the military traveller, as it is over ground rendered celebrated by Napoleon's first Italian campaign of 1796; the greater part of it is up the valley of the Bormida to the passes of Montenotte and Cadibona. The road enters the hilly country at Porto, following the l. bank of the Bormida to

Gamalero, a small village in a pleasant country, and thence to

Cussine, 4000 Inhab., situated upon a height overlooking the fine valley of the Bormida. This small town maintained many a sturdy conflict with its more powerful neighbour Alessandria.

Acqui or *Aquæ Statiellæ*: 8200 Inhab. This city, the seat of a bishopric, was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them; and, like those at Aix-la-Chapelle, they are partly within the city and partly without. Within the walls is the spring called the "Bollente." The heat, on the average, is 60° Réaumur. The flow is most abundant, and never diminishes, and the water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The bath-houses are outside of the city, on the opposite bank of the river, where several springs issue from the ground, their temperature varying from 35° to 41° Réaumur. They were built in the 16th century, by the Duke of Mantua, but have recently been much improved. The mud of the baths is considered as having most efficacy. Gout, paralysis, contractions of the limbs, are the complaints in which they are most peculiarly useful.

Dr. Cantu, a celebrated Piedmontese physician, has discovered iodine in the waters, to which he attributes much of their virtue, and also a trace of bromine. The waters of the Bormida are, or at least have been, supposed to possess the same efficacy as the hot springs.

Roman remains are found at Acqui. *The few which have escaped the de-*

struction of the city by the Goths attest its ancient magnificence. Four arches of a massy yet elegant aqueduct are the most conspicuous. Several reservoirs and other portions of the thermæ may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called the *Carné* by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric *cairn* or *Carnedd*. Very numerous sepulchral and other inscriptions have been found near the Via Emilia, which runs by the city, relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Mennian, and Plautian families, as well as urns, lamps, brazen and other idols. Numerous medals are also found; the series of the latter extends from Augustus to Theodosius.

The *Duomo* was begun in the 12th century. The front has a fine and venerable porch; and an ample flight of stone steps adds to its effect. The interior is divided into five aisles. The church of *San Francesco*, a Gothic building scarcely inferior to the *Duomo*, is a ruin, having been reduced to this state by the French. The other churches are not remarkable.

The *Monte Stregone*, meaning the Great Wizard, rises above the city. Here the hot springs have their sources. The air is exceedingly pure and pleasant; and Acqui only requires the good help of a literary M.D. to acquire an European reputation in its line.

The wine produced in this neighbourhood is very good,—at least in the opinion of the natives.

Acqui was the capital of the upper Montferrat, and some of the towers erected by the Paleologi yet remain. It suffered very much during the revolutionary wars.

On leaving Acqui the road follows the l. bank of the Bormida, which it crosses at Terzo, on the site of a Roman station—*ad Tertium*—which represents very accurately its present distance from Acqui: from thence it follows the rt. bank of the river, leaving Bisagno, a village of 2000 Inhab., on the

rt. The two branches forming the Bormida unite opposite Bistagno—the Bormida di Cairo descending from the Altare or Cadibona Pass, and the Bormida di Millesimo, which rises at the foot of Monte Calvo. The road to Savona follows the first of the two, nearly in a true southern direction, for 10 m. to

Spigno, a village of 3000 Inhab., 12 m. from Acqui, in a fertile territory, producing much silk and wine; and 10 m. further is

Dego (Degus), a village of 2300 Inhab., which has little to interest the traveller, except its historical recollections. It is situated in a bend, and on the l. bank of the Bormida: its territory produces a good deal of wine and some silk.

Dego, from its situation on one of the high roads into the plains of Lombardy and of Piedmont, has suffered severely on several occasions from military operations, but especially in Sept. 1794, when it was occupied by Masséna, and in 1796, when it was the scene of one of the sanguinary battles that opened to Napoleon the conquest of Italy. The French general, having succeeded by a most masterly movement in cutting through the centre of the allied army of the Piedmontese and Austrians at Montenotte on the 12th of April, lost no time in following up his success, by attacking each in turn. The Austrians, after their disaster at Montenotte, retreated along the Bormida, and occupied Dego, where their conquered division received reinforcements from the main body of the Imperial army, then about Genoa. After beating the Piedmontese under Colli at Millesimo, and forcing them to retreat on Ceva and Mondovi, Napoleon attacked the Austrians at Dego, having under his orders Laharpe and Masséna. After a series of hard-fought actions during two days, the Imperial general was obliged to retreat upon Acqui, leaving 3000 prisoners and 13 cannon in the hands of the French. Two days afterwards, however, a most gallant attempt was made by General Wickasowich, at the head of 6000 Austrian grenadiers, to retrieve the past disaster

of his countrymen. Dego was retaken with 600 French in it; but Napoleon, uniting his forces, pounced upon Wickasowich unexpectedly, and soon recovered it, making 1600 Imperialists prisoners. The results of the battle of Dego were—the impossibility of the Imperialists forming a junction with, or relieving, their Piedmontese allies, already hard pressed by Napoleon at Ceva, and ultimately defeated at Mondovi (see Rte. 9), and their being obliged to retreat on Alessandria to cover Milan from an attack by Napoleon. It was at the battle of Dego that Lannes, afterwards celebrated as Duc de Montebello, was first distinguished by General Bonaparte, who for his gallant conduct made him a colonel on the field of battle.

Cairo (Cairum), 5 m. S. of Dego, is supposed to have been a station on the Via Emilia, which from Rimini led to Savona. It has a population of 3500 souls, and some iron-furnaces in the neighbourhood. It is the principal town in this upper valley of the Bormida. The old road to Savona by the Pass of Montenotte, now abandoned, struck off to the left from this point, passing by the battle-field of Montenotte. A mule-path, frequented by the Genoese fishermen, still exists over that celebrated pass. Since the new road has been opened, a handsome stone bridge of 7 arches has been thrown over the Bormida at Cairo. This new road was commenced in 1800 by Napoleon; and, instead of crossing a difficult col, as that of Montenotte was, now penetrates into Liguria, by perhaps the lowest pass or depression in the whole chain of the Apennines (for the Apennines may be considered to commence near this meridian)—that between Altare and Cadibona.

As we have already mentioned, it was at Montenotte that Napoleon, on the 12th of April, 1796, succeeded in piercing the centre of the allied army by a masterly movement. Encamped at Savona, having the Austrian commander-in-chief in front, at Voltri, he had detached a corps of 1200 men, under

Colonel Rampon, to occupy the pass of Montenotte. The latter was vigorously attacked by as many thousand Imperialists under General Roccavina, who being severely wounded, the command devolved on Argenteau. Forced to shut himself up in the dismantled redoubt of Monte Legino, the French commander defended himself with heroism until night closed in, exacting from his soldiers an oath that they would conquer or die. Napoleon, hearing of Rampon's critical position, immediately broke up from Savona, unobserved owing to the darkness of the night, with the greater part of his forces, and by daybreak the next morning was able to relieve Rampon. The Austrians were completely beaten, losing 1000 killed, 2000 prisoners, and 5 pieces of cannon; but, what was more serious still, having their centre forced, and their main body obliged to retreat on Dego.

Leaving Cairo, some remains of the Roman road are seen about a mile beyond the town, and the ruins of a convent, said to have been founded by St. Francis himself, but burned down by the French in 1799.

4 m. farther is the village of *Carcare*, where the valley widens. The road from Turin to Savona, by Ceva and Millesimo, here joins that from Alessandria. Carcare has a population of 1500, and in a military point of view occupies an important position; for this reason it was selected by Napoleon, after the battle of Montenotte, as his head-quarters, from which he directed his operations against the Austrians in the valley of the Bormida, and the Piedmontese at Millesimo, and in that of the Tanaro. Beyond Carcare the road rises from the torrent over a ridge of hills, which separates the two branches of the upper Bormida, to reach

Altare, the last village on the northern declivity of the Apennines, and only 7 Piedmontese m. as the crow flies from the shores of the Mediterranean at Savona. The ascent to Cadibona is very easy, and the road generally in good condition.

The very great depression of this part of the Ligurian Apennines gave

rise to the project of the French government in 1805, of establishing a water communication by a canal between the valley of the Po and the Mediterranean. Altare was in that project selected as the site of an immense reservoir to supply the canal in its descent, through the valley by which we have travelled, to Alessandria, from whence the Tanaro is navigable to the Po.

The road attains its culminating point near Cadibona, from which it descends to the hamlet of Montemore, at the head of the Vanestra torrent, which it follows to Savona. There are mines of a lignite coal in the environs of Cadibona belonging to the tertiary geological epoch. This coal contains bones of an extinct quadruped, the *Anthracotherium*, also found in the tertiary strata of the Paris basin, of Alsace, the Isle of Wight, &c.

For Savona see Rte. 12.

ROUTE 11.

TURIN TO SAVONA.

The first part of this road, as far as Dogliani, has been described under Rte. 8.

From Dogliani the road follows that to Ceva, as far as Montezzemolo, a mountain village 2500 ft. above the sea (p. 53); from whence striking off to the l., after 6 m. of rapid ascents and descents, over the Alpine spur that separates the upper valleys of the Tanaro and Bormida, it reaches

Millesimo, a poor village of less than 1000 Inhab., on the Upper Bormida, 1490 ft. above the sea, memorable for the battle between the French under Augereau, and the Piedmontese commanded by General Provera, in which the latter were defeated and forced to retire on Ceva and Mondovi, whilst at the same moment Bonaparte was forcing the Austrians at Dego (p. 57) from Millesimo. The road crosses a high ridge for 5 m. to reach Carcare, where it joins that from Alessandria to Savona (Rte. 10.)

SECTION II.

SARDINIAN DOMINIONS ON THE MEDITERRANEAN.—THE RIVIERA DI PONENTE, AND RIVIERA DI LEVANTE.—TERRITORIES OF NICE, MONACO, AND DUCHY OF GENOA.

PRELIMINARY INFORMATION.

1. *Political Changes and Character of the Country.*—2. *Produce, State of the Country.*—3. *Roads.*—4. *Posting.*—5. *Money, Weights, Measures.*—6. *Character of the Population.*—7. *Inns.*—8. *Fine Arts.*

ROUTES.

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12. <i>Nice to Genoa</i>	64
12a. <i>Pedestrian Journey from Nice to Genoa</i>	101
13. <i>Genoa to Sarzana</i>	102

§ 1. POLITICAL CHANGES.—CHARACTER OF THE COUNTRY.

At the beginning of the present century the dominions of Sardinia on this coast consisted of the county of Nice, the principality of Oneglia, and some smaller *enclavures*; the remainder belonged to the republic of Genoa. What were called the "imperial fiefs" in the interior were, as the name imports, small feudal sovereignties; but they all belonged to Genoese nobles, and, though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. The revolution after the transitory duration of the Ligurian republic (1797) incorporated the whole tract into the French empire (1805). The results of the congress of Vienna transferred it to Vittorio Emanuele; and the House of Savoy thus not only regained their old dominions, but also obtained the territories for which they had more than once struggled when in their times of prosperity, and which they now gained after their season of misfortune. A nominal existence has been given to the "duchy of Genoa," and the title of duke is taken by the sovereign; but the whole is politically united to the rest of the Sardinian states, though it is equally separated from them by national features and by national character. Between the Var, fixed in the time of Augustus as the boundary of Italy on the W., and the Magra, the equally ancient boundary of Tuscany, the greater part of this territory is situated. We say "the greater part" just to avoid inaccuracy, for a small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and anciently composing a part of the Tuscan Lunigiana, is retained by the Sardinian monarch as the successor of the republic.

The country is a continued series of mountain terraces, valleys, and ravines, formed by spurs from the Maritime Alps and the Apennines; geographers are not agreed as to where "Alps" commence and "Apennines" end. The breadth of the district, which is now denominated "Maritime Liguria," varies (always supposing the central chain of the Maritime Alps and Apennines to form its N. limit) from 25 m. at Nice, to 5 m. between Arenzano and Voltri, where the latter chain approaches nearest to the shores of the Mediterranean. The climate is most agreeable, the atmosphere remarkable for its transparency and purity. In several of the districts on the shore, which are protected from the N. and N.E. winds, the thermometer rarely falls below the freezing-point;

and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of the tropics. The first exhibits the natural productions of the basin of the Mediterranean, though in part (we allude to the olive in particular) transplanted at some exceedingly remote period by the hand of man; the last, the American species, introduced (as it is most probable) by the intercourse of the Genoese with Spain. Where the ravines open into the mountains the sharp wind occasionally penetrates, and cuts the growth of these strangers; and sometimes the winters are severe; but the olive rarely, if ever, suffers on this coast; and this affords a test of the temperature, cold below the freezing-point being fatal to these trees. Yet these transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid who resorts hither in search of health finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in valuable mineral products, which are but partially explored; they also contain inexhaustible quantities of the finest marbles, furnishing the stores by which the palaces of Genoa are adorned. The most remarkable of these marbles are that of Polzevera di Genova, called in French the *Vert d'Egypte* and *Vert de Mer* (it is a mixture of serpentine with granular limestone, and it is sometimes mixed with a reddish body), and the black marble of Porto Venere, quarried at the cape of the same name, in the Gulf of Spezia. The first of these marbles was formerly much employed in Italy, France, and England, for chimney-pieces, but its sombre appearance has put it out of fashion. Taken as a whole, nearly all the beauties which the traveller admires in the Alps of Switzerland, or on the shores of the bay of Naples and Cuma, are here combined.

§ 2. PRODUCE.—STATE OF THE COUNTRY.

The coast of the Mediterranean from Sarzana to the frontier of France rises abruptly, and often in rocky heights up to the Maritime Alps and the Apennines. Facing the S., with generally a warm aspect, the vine and the olive are extensively cultivated. Wheat and maize are grown in rotative crops. Beans, some potatoes, and other vegetables are also produced, which, with roasted chestnuts and Indian corn meal made into *pollenta*, form the chief food of the lower classes in the mountain districts. Generally the rural inhabitants, as well as the labouring classes in the towns, are poor. The farms are small, held chiefly on leases of from three to seven years, and slovenly husbandry prevails. Along some parts of the sea-coast, and inland up the valleys and hills, the *Métayer* system predominates.

The towns along the Mediterranean, from the Var to Genoa, with the exception of Nice (which strangers have enriched), appear strikingly picturesque and beautiful from the sea; but, on entering them, wretchedness, dirt, and discomfort, windows without glass, a want of all that we consider convenient within doors, and dilapidation and a general absence of completeness without and within, and a prevalence of what may serve as a slovenly expedient for the moment, are their ordinary characteristics. Improvement is, however, making advances. It commenced under the late king, and it is making rapid progress under the present constitutional sovereign.

The chief ports are Spezia, Genoa, Villa Franca, and Nice.

§ 3. ROADS.

At the beginning of the present century there were only two roads practicable for wheel carriages, and those but indifferent—the road from Nice to Turin by the *Pass or Colla di Tenda*, and the road from Alessandria to Genoa over that

of the Bocchetta; all the rest were difficult mountain paths, some of which could not be crossed, even on mules, without imminent danger. The present great thoroughfare which connects France with Tuscany was planned and executed as far as Mentone by Napoleon, but was completed by the Sardinian government, who also opened all the other carriage roads by which the traffic of the country is carried on, and to which its rapid improvement is to be in part ascribed. The road along the coast is intersected by fifty or sixty torrents, the passage of some of which is occasionally not unattended with danger. Bridges have already been thrown over many of them, as at Ventimiglia, Oneglia, Pegli, and St. Pier d'Arena. Five francs are paid for tolls in a carriage with two horses, partly at the two first-named bridges, partly at the entrance to the town of Finale. From Genoa to Sarzana the road is excellent: a bridge over the Magra would be a great improvement, but its construction would be attended with much difficulty.

§ 4. POSTING, ETC.

The post regulations are the same as in the other parts of the Sardinian dominions; and it must be recollected that the regulation of the "bolletone" is strictly enforced. The relays are good and well served, and the postilions drive with great speed; from the nature of the roads, timid persons prefer the vetturini, who are good and cheap; but there is in reality no danger. Any part of the journey, from point to point, may be performed by water, either by the steamers from Marseilles, Nice, and Genoa, or by the feluccas, which can be engaged at the intermediate stations; and some parts of this beautiful coast cannot well be visited in any other mode.

§ 5. MONEY.

The Sardinian coinage is the same as the French. The following coins of the republic of Genoa are also current, though not very commonly seen. There are some smaller pieces, which, as usual, are honestly passed off in change to the traveller much above their current value. Those most current are of mixed metal: pieces of 40 and of 20 centimes.

Gold :—Quadruplo di Genoa, 79 francs.

Doppia di Genoa, 39 francs 50 cents.

Accounts are also kept in lire di Banco at the rate of 100 = 80 francs.

Among the small dealers, too, such as the sellers of grapes and figs in the markets, calculations are still in use in the old currency of Genoa, the lira and solda. Their value in the present currency is as follows:—

A lira of Genoa contains 20 soldi, and is equal to 80 centimes of the present currency. A soldo = 4 centimes.

A French franc is equal to 25 soldi of Genoa.

A Spanish dollar (colonnato) is equal to 6 lire and 10 soldi of Genoa.

Weights.

The pound, gold and silver weight, is divided into 12 ounces ; the ounce into 24 denari ; the denaro into 24 grani.

The pound = 4891½ grains Troy = 10 ounces 3 pennyweights 13½ grains.

The pound = 16 The ounce = 16 " 23

This weight, called peso sottile, is used not only for gold and silver, but for all commodities of small bulk. Other goods are weighed with the peso grosso.

100 lbs. peso grosso = 76·875 lbs. avoirdupois.

100 lbs. peso grosso = 76.875 lbs. avoirdupois.
100 lbs. peso sottile = 69.89 lbs. avoirdupois.

Measures of Length.

The palmo = 9·725 English inches.

The canna is of three sorts; the *piccola*, which tradesmen and manufacturers use, is 9 palmi, or 87·5 English inches. The *canna grossa*, which is used by merchants, is 12 palmi, or 116·7 English inches. The canna used at the custom-house is 10 palmi, or 97·6 English inches.

The Braccio contains 2½ palmi.

§ 6. CHARACTER OF THE POPULATION.

The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman empire. We are not acquainted with the government and constitution of the people prior to this event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until they were conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing (see Turbia). By him—or, at least, under his government—the Alps became the limits of Italy; and that fair country acquired the boundaries by which it is now known and characterised.

. Il bel paese
Che l' Appenin' parte, e l' mar' circonda e l' Alpe.

But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under Roman supremacy; and this corporate succession (as in the great cities of the south of France) was continued, in good measure, until the last great European revolution. Thus Noli, Savona, Albenga, San' Remo, Porto Maurizio, and Vintimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. The inhabitants of this coast possess a very decided national character, and present all the outward physical tokens of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood; and in the tract between Nice and Mentone, where the Provençals have intermingled. Their forms are robust and square, eyes very black, and hair equally so, lank and smooth, and the complexion brown and swarthy,—forming a strong contrast, especially the females, to their Tuscan neighbours beyond the *Magra*, amongst whom the women are remarkable for their blue eyes and the ringlets of their bright hair.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa B.C. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages Genoa alone vied with Venice; and at the present day she has, in no inconsiderable degree, recovered her commercial prosperity.

The Genoese are said to be parsimonious: this reputation they have of old; but in acts of charity, and indeed in every call which can be made on public spirit, their liberality has been unbounded, and still continues very eminent, though with diminished means, the confiscations and spoliations of the French having ruined many families. The lower orders are remarkably hard-working and industrious.

§ 7. INNS.

The inns between Nice and Genoa, and between Genoa and Pisa, have rather declined since the steamers between Marseilles, Nice, Genoa, and Leghorn have been established, the number of travellers by land having very considerably diminished. They are still, however, fairly good in almost all the places in which, according to the usual arrangement, a traveller requires to stop. Iron bedsteads, for the manufacture of which Genoa is celebrated, are now in general use, greatly to the comfort of the traveller.

§ 8. FINE ARTS.

Little is known respecting the arts of Genoa in the middle ages. There are Roman remains near Nice, belonging, it may be, more properly to Gaul. Others exist at Turbis and at Albenga; but the ancient masters of the world have left few traces of their domination in Liguria. The "Gothic" architecture of the country is of a very peculiar character, and, in Genoa at least, exhibits more *orientalism* than perhaps in any other part of Europe. But, in the 16th century, architecture burst out in Genoa with peculiar splendour. The palaces of Genoa exhibit great excellence in domestic architecture. Galeazzo Alessi (1500-1572), by whom the best of these edifices were designed, gave the impulse which continued till the last century, when the art declined, giving way to extravagant decoration or meagre poverty.

Nowhere has painting been more closely allied to architecture than at Genoa. In the first era the earliest known Genoese artist is the individual who bears the somewhat romantic appellation of the "Monk of the Golden Islands" (1321-1408). The golden islands are said to be the isles d'Hyères, where he took the vows. This monk, who is thought to have belonged to the noble family of Cibo, was also a Troubadour of no mean powers; and he gave what may be termed a new edition of the works of his predecessors, by making correct copies of their works, which had been much corrupted by the ignorance of transcribers. As an artist he was chiefly distinguished as a miniature painter or illuminator. There appears also to have been a class of artists who flourished in this district, either Germans, or who followed German models; and to this class belongs, in a degree, Ludovico Brea (see Nice), who, flourishing between the years 1488 and 1515, is perhaps to be considered as the proper father of the Genoese school, of which the principal of the more early artists are, Robertelli (1499), Nicolo Corso (about 1503), Pietro Francesco Sacchi (1512-1526), and Lorenzo Moreno (about 1544).

The second era was formed by Pierino del Vaga (died 1547) and his scholars, who may be considered as a species of offset from the Roman school. The calamities of Rome compelled Pierino to seek a refuge at Genoa at the very moment when those palaces were rising which have conferred such splendour upon the Città Superba. Patronised by the great Doria (see Palazzo Doria), he was employed upon the frescoes of his palace; and by him, and by the native Genoese who were either directly or indirectly his pupils, were those frescoes produced. To this era belong Lazzaro Calvi (born 1502, and who attained the patriarchal age of 105 years), and Pantaleon Calvi his brother (died 1509), Giovanni Cambiaso, and Luca Cambiaso his son (died 1585), Tavarone (1556-1641), and Bernardo Castello (died 1629).

Giovanni Cambiaso is the chief of these artists. All were exceedingly prized in their own country; and the Genoese republic conferred an honour upon painting which no other Italian state had bestowed. By a special decree, they raised painting from a *trade* to a *profession*, declaring that it was a liberal art, and that it *might be practised without derogating from nobility*.

In the third era, which partly includes some who may also be considered as belonging to the preceding age, Domenico Fiasella, surnamed "Sarzana," from his birthplace (1584-1669), holds a conspicuous station. The Piola family produced many artists of high merit, one of whom, Pellegrino (died 1640—see Genoa, Strada degli Orefici), had he not been prematurely cut off, would probably have attained the highest rank in art. Eight of the Piola family were artists, the series extending from 1625 to 1774. The Carlone family also formed a species of clan of artists. Giovanni Battista Carlone (died 1680) must perhaps be considered as the greatest master of this period; and his elder brother, Giovanni, was scarcely inferior. During the earlier part of this period Genoa was visited by many foreign artists, more, certainly, than any other state in Italy. Both Rubens and Vandyke were much encouraged, as well as others of inferior fame. During the great plague of 1657 very many of the principal painters died. This is assigned as one of the causes of the sudden decline of the Genoese school. It may have had considerable effect; but, without doubt, the main cause was the general decline in art, in which all Italy equally participated. Many young men went to Rome to pursue their studies; and, on their return, constituted what is considered as the fourth era. The greater number of these students became the pupils of Carlo Maratti; and those most distinguished were, Andrea Carlone (died 1697), Paol' Girolamo Piola (died 1724), and Domenico Parodi (1740). These have considerable cleverness, though but little originality. The later artists are of no great importance, nor does Genoa at the present day form any exception to the general observation—that Italy exhibits no real symptoms of any efficient revival of art.

ROUTE 12.

NICE TO GENOA, BY THE RIVIERA DI PONENTE.

31 posts (142½ m.).

Nice may be reached from Turin by the Col di Tenda (see Rte. 7), or by Mondovì and Oneglia (see Rte. 9); from Aix en Provence by a post road; from Toulon also; and from Marseilles by *diligence* daily; and twice a week by steamer. The transport of luggage from London to Nice by the steamers between Liverpool and Genoa, which tranship to those which ply between that port and Nice, is safe and cheap.

Inns.—Hôtel de France, kept by Lewis Stecher, who has succeeded Bonacorsi. Hôtel Victoria, kept by Zichitelli, in a very good situation, is highly spoken of for its cleanliness, cuisine, and moderate charges. Hôtel des Etrangers, has lately become the property of Schmidt, the owner of

the Hôtel de la Ville at Genoa; excellent table-d'hôte at 3 francs, at half-past 3 and 5 o'clock. Hôtel des Empereurs, formerly de Londres, newly fitted up. Hôtel de York, in a good situation in the centre of the town; and Hôtel de l'Europe, in the Faubourg of the Croix de Marbre, well spoken of. Hôtel Chauvain, formerly Hôtel d'Angleterre, a fine house, well situated. Pension Anglaise. Almost all the hotels at Nice are much improved of late years, as regards furniture, cleanliness, and domestic comfort.

Restaurants.—There are several, and they are improved of late.

Cafés.—The best is the Café Royal, where the principal French newspapers are taken in, and the ices are excellent. Good cigars may be procured from the waiter; it is difficult to get them good at the shops in the town.

Lodgings.—Comfortably furnished

apartments may be had at from 800 to 25000 francs for the season. Some of the new lodging-houses are good; they have from 10 to 12 rooms upon each floor, but they are 4 and 5 stories high.

There are public baths and sea-bathing near the Pension Anglaise.

Bankers.—The principal bankers are M.M. Avigdor; M.M. Etienne, Carlone, and Co.; and Lacroix and Co.: all these gentlemen are very obliging and useful to English visitors.

English Consul.—A. Lacroix, Esq., the banker.

In the *Protestant church*, service is regularly performed by a resident English clergyman: there is also a French Protestant service.

Physicians.—Dr. Travis, Dr. Gurney, Dr. Crothers.

Apothecaries.—Paulian; good, but charges English prices. Ferrari's, conducted by Mr. Turner from London.

Libraries and Reading Rooms.—There is a club of the first people at Nice, called the "Cercle," to which strangers are admitted as subscribers, on the introduction of the British consul or their banker. It is provided with English newspapers and books. Philharmonic concerts are held there once every fortnight during the season, and an annual ball takes place, all which are included in the subscription. Visconti keeps a subscription library and reading-room, with English books and newspapers. Giraud, at the *Librairie Etrangère*, has a good library and reading-room, in the part of Nice chiefly inhabited by English visitors.

Vetturini.—Felice, near the post-office, is the best; but the vetturini of Nice are not good, their horses being indifferent and their demands exorbitant. Return horses of vetturini who have brought families to Nice from Genoa, Florence, &c., are often to be heard of at the hotels, and may in general be depended on. The journey to Genoa by Vetturino requires 3 days; stopping at Mentone, Oneglia, and Savona.

Carriages for excursions may be had at the hotels: saddle-horses are good, but dear. There are good ponies and donkeys to be hired, with guides who know the principal objects of interest in the neighbourhood.

Diligences.—Servizio dei Regii Corrieri, daily to Turin, by the Col di Tenda and to Mondovi, Milan, and Genoa; daily to Toulon and Marseilles, meeting the railway trains for Avignon. Two excellent diligences of the French companies of the Messageries Impériales et Générales every day to Genoa in 30 h.

Steamers twice a week to and from Marseilles and Genoa.

Masters.—French Master, M. Mallard, a great collector of butterflies, &c. Botanist, M. Montolivo, librarian at the public library.

Tradesmen.—How, Grocer, keeps a warehouse of wines, tea, groceries, and English articles in general; Weeks, an Englishman, who has lived many years at Nice, keeps a hosier's shop; Morrison is an English tailor: F. Lattes, agent for houses and lodgings, &c., Pont Neuf. Thibaud is a good tailor, and makes habits. Louise Malzac is the best milliner.

The turnery and hard-wood joiners' work of Nice are good. The inlaid tables, trays, boxes, &c., are made of the varieties of wood grown in the country, and the shops in which they are sold abound.

Nice (*Ital.* Nizza di Mare, to distinguish it from Nizza della Paglia, in the province of Alessandria) anciently belonged to the Counts of Provence, and has partly a French and partly an Italian character; the latter predominates, owing in some measure to the endeavours of the King of Sardinia. Its population is about 37,000. In the older portions the streets are narrow and not over clean; but the old town is surrounded by fine and open new streets, squares, and terraces, which have the usual character of a watering-place where everything is laid out for visitors;—there are

gaiety, idleness, sickness, and death. The small port, protected by a mole, admits vessels of 200 and 300 tons burden. Nice has manufactures of silk, and a few other articles. Its exports of native produce are chiefly oil, wine, and fruit. Like Genoa it is a *porto-franco*. Villa Franca is considered, on account of its vicinity, as forming a part of the port of Nice. It is where vessels perform quarantine.

In the new town there is a fine terrace, from which the view is extensive and beautiful; the mountains of Corsica may be seen by the naked eye. There are three suburbs, that of St. Giovanni Battista, that della Poudriere, and that of the Croix de Marbre. The faubourg of the Croix de Marbre, or Croce di Marmo, in which most of the English live, is on the W. side of the city, from which it is separated by the torrent Pagnone. It contains many good houses with gardens, which may be had for the season. It is, however, greatly exposed to a hot sun, and to the violent winds which blow from the S. and E., and is very dusty; and the clouds of fine white dust form, in wet weather, a disagreeable white mud. In this suburb stands the Church of England chapel, built in 1821, under a special permission granted by Vittorio Emanuel I. There are two English burying-grounds; the chapel is in the new one, which is remarkably neat; both are affecting from the incidents which the ages of many of those who lie buried there suggest to the mind. When Nice first became the resort for British visitors, its agreeableness and salubrity were perhaps overrated; and now there is, accordingly, a tendency to place it somewhat below its due station in the scale of desirability. The air is highly stimulant and irritant in the town itself; but among the low hills a mile or two inland there are situations in which these qualities of the air are more modified *than can easily be believed to be the*

case at so short a distance; houses in such situations can be hired by the month—the maison Nicholas, 160 francs; a cottage belonging to and adjoining the residence of M. Martine, at Cimiers, 40 francs per month. Dinner is brought up from a *traiteur* in the town on the head of a peasant girl; 4 francs should produce a good plain dinner for 3 or 4 persons; it is best to order it for 2 persons at 2 francs a head. The sharp *bise* or W. wind is occasionally trying to invalids; but there are very few days, even in the winter, that persons, unless in a very delicate state of health, cannot get out with comfort; caution is, however, necessary, even in summer. Provisions are generally good; fish, most abundant, but poor. The wine of Nice, though apparently thin and light, is strong and heady, and disagrees, at first, with strangers: many people on first arriving have bilious attacks and diarrhoea, if not very careful in their diet.

The people speak what is called the *Nizzard*, a dialect of the ancient Provençal, more properly called the *Roman language*, and which, in all probability, was spoken amongst the Roman colonists as early as the first era of the Cæsars. It is mixed and corrupted in the city; but in the mountains it is preserved in greater purity. This dialect possesses much interest; inasmuch as the Troubadours gave the first impulse to the poetry of modern Italy.

Nice does not contain any very remarkable public buildings. The *Cathedral*, Sta. Reparata, built in 1650, is in the ordinary Italian style; nor have any of the churches any peculiar beauty of architecture, or works of art. Italian operas are performed at Nice during the carnival. French, however, is more spoken on the stage as well as off it.

Above the city are, or rather were, the scanty ruins of the once formidable castle, blown up by the Duke of Berwick in 1706, under the direction of Louis XIV.: the ruins have been re-

cently almost wholly removed, and the site laid out and planted as a walk, and the view hence is very beautiful. Nice has seen much hard fighting; but perhaps the most remarkable passage in its history is the siege which it sustained in 1543 from the combined forces of the French and the Turks. The repulse of the Turks was (as it is said) much aided by the prowess of a female warrior. The Janissaries had planted the crescent upon the ramparts, when a woman, the wife of a poor citizen, one Catharine Segurana, rallied the flying garrison, and, cutting down the standard-bearer with a hatchet, she waved the standard above. The Nizzards regained their courage; and the breach was so well defended that the Janissaries fled in the greatest confusion. The inhabitants raised a bust to her honour with this inscription:—"Ni-cæna Amazon irruentibus Turcis occurrit, exemptoque vexillo triumphum meruit, 1543." Besides the epithet of Amazon, which she so well deserved, she also equally deserved the appellation of Dame Ugly Face, *Donna Maffaccia*. The *Croce di Marmo*, from which the suburb derives its name, commemorates the celebrated conference of Nice, 1538, between Pope Paul III., Charles V., and Francis I.; if conference it can be called, "when so great was the difficulty of adjusting the ceremonial, or such the remains of rancour and distrust on each side, that they refused to see one another, and everything was transacted by the intervention of the Pope, who visited them alternately."—*Robertson's Charles V.*

The neighbourhood is exceedingly lovely, and the gardens, many of which abound with tropical plants, are most luxuriant. The flora of Nice is very rich. In spring the blue hepatica flourishes; likewise primroses, rarely seen in Italy. There are two varieties of sweet violet different from ours, and a profusion of scarlet, purple, and pink anemones in the olive-grounds.

Environs of Nice.—The more im-

mediate outlets are the drives along the sea-shore. One of these was made at the expense of the English visitors, who raised a subscription for the purpose of thus employing the poor. Cimella or Cimiers may be the object of a pleasant drive. It is about 2 m. from the city. The "*Civitas Ceme-liensis*" appears to have been a place of considerable importance, but it was utterly ruined after the fall of the Empire. Here are the remains of a Roman amphitheatre, called by the peasants the Bath of the Fairies,—*Il tino delle fade*. Other ruins may be traced in the pleasant vineyards and farms by which the site is covered. The Franciscan monastery at the summit is shaded by fine trees, and a curious ancient cross is in the little area in front. The church contains a good painting by *Ludovico Brea*, the only artist of eminence whom Nice has ever produced. His style is older than that of his era, which arose, perhaps, from want of intercourse with the great capitals of art. The view from the garden is very fine. Cimiers is very mild, and well suited to an invalid requiring quiet.

Another excursion may be made to *San' Bartolomeo*, a picturesque old convent. The altar-piece is said to have been brought from Rhodes, and to have been given to the convent by Villiers de l'Isle Adam.

Il Vallone Oscuro. A fine gorge, or *Via Mala* on a small scale.

La Fontana del Tempio. A valley of a totally different character, being as cheerful as the Vallone Oscuro is *savage*. It derives its name from an ancient commandery of the Knights Templars.

Other very pleasant excursions may be made to the Château de Villeneuve, the suppressed convent of Sant' Andrea, and the Villa Guerrio,—all short journeys made without fatigue.

On leaving Nice for Genoa it is necessary to apply for your passport twenty-four hours before you start, and to have it viséd by the English consul and by the governor and prefect of

police. The fees amount to 6 or 7 francs. The road from Nice to Genoa, leaving Nice by the Piazza Vittorio, separates just outside the gate from the Turin road, nearly parallel to which it runs for about 2 m., ascending the mountain by a long, straight, gradual ascent. It then turns eastward round the shoulder of the hill, leaving Villafraanca, which is scarcely visible from the road, far below to the rt., and runs along the crest of the ridge behind Esa to Turbia. The views during the ascent, and at the summit, are splendid in every direction. After gaining the top of the ascent, the road passes under

Montalbano, a fortress finely situated on the hill, or rather mountain, of Monbarone. From this part of the road the view is remarkably fine. To the W. the great bay of the Mediterranean extends as far as Antibes and far beyond, the coast of France losing itself in the horizon. To the E., Villafraanca, the Riviera, headlands, bays, towns, and towers, sweep away in the perspective. From this point it may be reckoned that the Riviera di Ponente begins. The road is sometimes called the *Corniche*, from the nature of the narrow path which existed before the present magnificent road was made: the *Corniche* was then a mere ledge on the side of the rock, a relic of the Roman *Aurelian way*, overhanging the sea in many parts, scarcely wider than was needful for a single horse or mule, and of which the terrors were equal to the beauties. These terrors have been in great measure removed. The present road was begun by the French, who executed it as far as Mentone, and has been recently completed by the Sardinian government in a manner not very satisfactory. Amongst other advantages, it is the only pass into Italy which is never blocked up by snow in winter, and for this reason it is to be preferred to all others by those who need to travel at that time of year. The road is often much injured by storms, and by the torrents which intersect it rushing down to the sea. *These, when heavy rains have fallen,*

rise suddenly, and so high, that they compel you to stop for days at the nearest town. The road is most ably carried along the shores, or slopes of the subalpine spurs of the chain, which form the shores. In some parts it is carried along at a great height; and, though in reality always safe, yet, perhaps, a parapet wall is occasionally desirable to calm the apprehensions of a nervous traveller, by keeping off the immediate view of the precipice below. This route presents some of the most beautiful scenery in Italy. Upon the sides of the hills sloping to the Mediterranean grow olives, oranges, cyresses, and the stone-pine, so frequent in the landscapes of Claude Lorraine. Then successive indentations of the shore, larger bays, including smaller bights, headlands advancing and closing in the prospect, and the blue sea, constitute the main features of this most favoured tract, in which alpine heights and maritime scenes are conjoined to the ornaments given by human art. Tassoni, in his *Secchia Rapita*, gives a picture of this sea and coast:—

"Tremolavano i rai del sol nascente
Sovra l'onde del mar purpuree e d'oro;
E in veste di zaffiro il Ciel ridente
Specchiar pareva le sue bellezze in loro.
D'Africa i venti fieri, e d'oriente
Sovra il letto del mar prendean ristoro;
E co' sospiri suoi soavi e lieti
Sol Zefiro increpava il lembo a Teti."
Secchia Rapita, canto x. 11.

The towns and villages, thickly studded along the coast, and glittering upon the sides of the hills, sometimes placed at a great height, wear a gay aspect. The churches have usually very lofty façades, painted in fresco. The prevailing architecture is in the most fanciful style of *Borromini*, small columns, contorted pediments, and a profusion of ornaments. At a distance these defects are not visible, and the lofty bold elevations, the gay colours, the tall belfries, and the numerous cupolas, produce a striking effect, thoroughly Italian, yet altogether differing from the Italian of Lombardy or of Tuscany. The road frequently passes through the

towns, where the streets are generally so narrow as only just to admit a carriage, and it would be impossible to pass even a wheelbarrow. Even the mules and passengers on foot are obliged to stand in the gateways to let a carriage pass. Towers are planted along the coast, intended to protect it from the invasion of the Barbary rovers, in bygone times of no unfrequent occurrence, their doors high in the wall, the apertures scanty, and with the aspect of the age of Charles V.

The corsairs continued to harass the coast; and even as late as 1770 they occasionally carried off some small plunder. The coast of the Riviera, sloping to the sea, and exposed to a southern sun, enjoys in many parts a temperature which you do not meet again until you reach the bay of Naples. This is most strikingly evinced to the eye by the tropical luxuriance and character of portions of the vegetation, joined to those productions which more peculiarly belong to the basin of the Mediterranean. The *Cactus Opuntia*, or prickly pear, the noble palm of the East, the *Phoenix dactylifera*, and the *Agave Americana*, or American aloe, flourish in profusion. The palm, which is of the species indigenous in Palestine, was introduced and cultivated for the purpose of supplying the branches used in the ceremonies of the Church, on the Sunday which yet retains the name of Palm Sunday in common language, though not designated as such in the Liturgy. With respect to the aloe, the period when the plant was introduced here is not recorded. It probably was first employed in ornamental gardening; but now it has quite naturalised itself throughout the country. The arid banks near the border of the sea, and the scanty soil in the rifts of the rocks, are alike congenial to it, and the flower-bearing stems rise often to the height of twenty feet or more. This aloe is equally naturalised in Sicily, where it has become so completely a feature in the landscape, that few persons are aware that it is a stranger. The pomegranate, which first in the

southern parts of Italian Switzerland begins to ripen its fruit in the open air, here does so abundantly in the gardens. With respect to the productions which, if not absolutely indigenous, have been introduced here before the time of historical memory, the olive is the most striking. It here attains a considerable size: it is not, perhaps, a beautiful tree taken singly, but is remarkable for the contorted and twisted forms which the stem assumes when old. This knotted and wrinkled stem, and the projecting roots of the aged olives, harmonise well with the hoary hue of their rigid silvery leaves. The fig-trees are remarkably fine, and the fruit abundant and full of flavour.

There is, however, a great difference in the climate of places situated on the Riviera. At some places, as at Albenga and Nice, ravines opening up to the higher mountains afford a passage to chilling gusts of wind. Other situations, like Mentone, are completely sheltered. There is a difference of vegetation corresponding to this difference of climate.

The people of the Riviera are the least beautiful of its objects: still they are a stout, active, and hardy race, generally well clothed and fed; and the road always exhibits much animation.

Villafranca, built in the 13th century by Charles II. of Anjou, King of Sicily and Count of Provence, lies close to the sea-shore, at the bottom of a deep bay, under the safeguard of the fort of *Montalbano* before mentioned. The harbour is good and spacious, the port and dockyards are in good condition, particularly the latter. Though so close to Nice, the climate here is even milder. It is on the same level; and the difference must be occasioned by its aspect, and from being surrounded by hills. Oranges, lemons, and olives abound, particularly the last. Accommodation for visitors may be found here, and it is a good residence for invalids requiring privacy and quiet.

In the rocks near *Villafranca* is found the shell-fish called the "*dattero di mare*," or sea-date, a name given to it

from its shape. It is the *Mytilus lithophagus* of naturalists, which, piercing the calcareous stone in an early stage of its existence, enlarges in the burrow which it has made. The stone must therefore be broken to get at the shell; and the great labour employed in arriving at the fish enhances its price. It is considered a great delicacy, and is very dear: a dish sometimes costs 50 livres. The cliffs all along this part of the shore abound with picturesque grottos and caverns.

The beautiful *Peninsula di Sant' Ospizio* forms the E. side of the harbour of *Villafranca*. *Sant' Ospizio* was an anchorite, or rather a recluse in the strict sense of the term, having been immured in the tower where he died. In this peninsula, anciently called *Frassinato*, the Saracens or Moors of Spain formed, A.D. 906, a military settlement, and they lingered in the country till nearly the close of the same century, when they were finally expelled (973) by William Count of Provence.

Esa, very boldly situated upon a rock, stands a little off the high road. It was built as a city of refuge from the corsairs.

The *Colonna del Rè*, close upon Turbia, points out the road leading to the sanctuary of the *Madonna del Laghetto*, situated in a most romantic valley, and well worthy of a visit, from the beauty of its sequestered scenery. In 1721 the Marseillais presented a chalice to the shrine, as a votive offering after the cessation of the pestilence; and it is even yet visited by the Provençal peasantry, who, during the feast, which lasts three days, are permitted as pilgrims to enter the Sardinian territories without passports, the police regulations being suspended in honour of the sanctuary. Near here are many remains of the *Aurelian way*. The traveller who takes an interest in geology, after passing the castle of *Esa*, and before arriving at Turbia, should leave his carriage near the stone pillar to the rt. of the road, and descend a path towards the sea along the

western side of the hill which terminates in Cape d'Aglié; he will find there the fossils of the greensand.

3 *Turbia*. An extra horse all the year from Nice to Turbia, but not from Turbia to Nice.

A very remarkable mass of solid ruin, towering above the houses of the little village of *Turbia*, will have attracted the notice of the traveller long before he has reached it. This ruin is the nucleus (for all the rest is destroyed) of the celebrated *Trophæa Augusti*, to commemorate his victories over the tribes of the Ligurian Alps. The inscription contained the names of these tribes, and has been preserved by Pliny. The fragment which remains, and which contains part of one word, and portions of the letters of the line above, can be exactly fitted on to Pliny's text. It stands, turned upside down, over a door. Numerous fragments scattered about, show that, in part at least, the building was covered by sculptures of trophies of arms: the statue of Augustus is supposed to have surmounted the structure. The church is built with stones taken from this monument: a portion of one of the trophies is fixed into the walls; and many fragments of columns and friezes, and other architectural ornaments, are incorporated in the other buildings, showing the ancient magnificence of the pile. In the middle ages it was converted into a fortress, and much dilapidated; but it was reduced to its present state of ruin by Vauban, who blew up the greater part of it, the French destroying what others had spared. In the Itinerary of Antoninus this rock of Turbia is assigned as the boundary of Italy and Gaul; and whether it be naturally so or not is a question which is still mooted by foreign geographers.

Shortly afterwards you arrive at a dogana, upon which was formerly painted the shield of the Grimaldi family, surmounted by a crown, to inform you that you had entered the territory of the *Prince of Monaco*, the smallest monarchy in the world. The history

of this principality is very obscure. It seems, however, to have been one of the very few allodial domains which escaped the process of feudalisation; and, except by main force, the emperor had no authority over it. The sovereignty was acquired by Lucchino dei Grimaldi, 1344; but this was only a restitution, for the dominion appears to have belonged to the Grimaldi in the 10th century, and probably before. The family became extinct in the male line in the person of Antonio Grimaldi, who died in 1631, and left one daughter, wife of the Count de Thorigny, who assumed the name and arms of the Grimaldi, and from whom the present Prince of Monaco, Florestan, of the Matignon family, is descended.

By a decree of Charles Albert, 18th Sept. 1848, the principality of Monaco was declared to be united to the Sardinian monarchy, and garrisons placed at Monaco and Mentone. Different projects have been since then drawn up for the government of this territory, for the approval of the Sardinian legislature; but none of them have yet been acted upon, in consequence of the appeal made to the Powers who signed the treaty of Vienna in 1815, and placed Monaco under the protection of the King of Sardinia, who engaged by a separate convention in 1817 to maintain its sovereignty.

Within the principality are two towns and one village. *Monaco*, the ancient capital, stands out of the main road, close to the sea-shore, covering the table surface of the rock, commanded by higher hills, commemorated in the proverbial rhymes so honourable to the industry of the inhabitants.

"Son Monaco sopra un scoglio,
Non semino e non raccoglio,
E put mangiar voglio."

The city is of very remote antiquity, its foundation having been attributed to the Greeks, who at an early period, were well acquainted with Liguria, where many of their traditions were localised. There are frequent allusions

to it in the classics. One quotation from Lucan may be selected from the rest, on account of its accurate description of the situation of the "*Arx Monæci*:"—

"Quaque sub Herculeo sacratus nomine portus
Urget rupe cava pelagus: non Corus in illum
Jus habet aut Zephyrus: solus sua littora
turbat
Circius, et tuta prohibet statione Monæci."

"Where winding rocks the peaceful flood receive,
Nor Corus there, nor Zephyrus resort,
Nor roll loud surges in the sacred port:
Circius' loud blast alone is heard to roar,
And vex the safety of Monæcus' shore."

Monaco was fortified at the expense of Louis XIV. The view, as you look right down upon the town within its walls, the towers above, and its little quiet port in the centre of such a wide expanse of sea and mountain shore, is peculiar and beautiful. The palace of the prince is in the great Piazza, and contains some fine apartments; but all in sad abandonment and decay.

Until recently the *Scoglio* was insurmountable by carriages, but it can now be ascended without difficulty.

Pass *Roccabruna*, curiously situated upon a rock of *breccia*. It is said that the whole has sunk down several hundreds of feet, without damaging or even disturbing the castle and edifices composing the village. All this part of the road is most romantic. It sometimes runs along the summit of a ridge, whence the clouds are seen hanging in the clear air below. Wherever there is any shelter, the soil is carefully tilled. Every inch where a spade can be handled is cultivated by means of terraces, and with most varied crops. The rifts abound with trees, though the sides are so steep that they can rarely stand upright. You then descend through a noble wood of ancient olives, and a long avenue of rhododendrons, oleanders, and plane-trees, till you reach

2 *Mentone* (*Inn*: Hotel Vittoria, a new and excellent hotel, kept by Camillo Passaglia, who has lived long with English families, and has an English wife;

Hôtel de Turin; good, comfortable, with moderate charges; beautifully situated). Mentone is the best resting place for the first night after leaving Nice. The Sardinian government charges 2 posts from Turbia to Mentone; the Prince of Monaco 3 posts from Mentone to Turbia, and his postmaster requires payment beforehand. There are constant disputes between him and travellers going in the direction of Nice, from this charge not being in accordance with the printed *bolle-tone*. An extra horse is taken all the year from Mentone to Turbia, but not *vice versâ*. Practically, Mentone is the capital of the principality, and if the prince did reside here, would be what in German is called the "Residenz." It contains 4000 Inhab.

French is generally spoken by all—the result of their former connection with France. Amongst themselves the people use a very corrupt Genoese dialect. On a hill above, its sides feathered with grey olives, are the picturesque ruins of an old castle, of which a portion was not long since blown down by a storm of wind. The female peasants in this part of the country wear a straw hat pointed at the top like the roof of a barley-mow. About half a mile from Mentone you re-enter the Sardinian territory. At Port St. Louis, which crosses a fine gorge immediately after passing the custom-house, turn down to the shore, and continue till you have the view beneath the bridge. You must return the same way in order to regain the road. This excursion occupies about 20 minutes. Monaco and Mentone are said to enjoy a milder climate than Nice.

1½ *Ventimiglia* (Inn: Croce di Malta; a tolerable Italian locanda; but make your bargain beforehand. An extra horse from Mentone to Ventimiglia, and *vice versâ*, is taken from November to April.) The ancient "Albium Intermelium," a very ancient city, and the capital of the Intimelian Ligurian tribes. In the middle ages it repeatedly changed masters, being much contested by and amongst the Genoese,

the dukes of Savoy, and the counts of Provence. Just before the French invasion it was the frontier town between the Sardinian States and Genoa. It is now an episcopal see, and, if its pretensions be correct, of apostolical foundation, St. Barnabas having, according to ecclesiastical tradition, been its first bishop. The *Duomo*, or cathedral, has been much modernised: some of the ancient portions are in a very rude and singular Gothic, peculiar to the Riviera, and as yet neglected by architectural antiquaries. Roman inscriptions are inserted in this and other buildings of the city. The road through the town is very rough, narrow, and steep, until you come to the long wooden bridge over the Roja, which runs below the town on the eastern side.

Ventimiglia has been made very strong towards the sea.

The *Monte Appio* is one of the buttresses of the Maritime Alps, or perhaps of the Apennines, for it is difficult to say where one chain begins and the other ends. Upon this mountain stands a castle, consisting of two stone towers, supposed to be Roman, with other fortifications, probably of Genoese origin. At a short distance from the main road is the ancient castle of *Dolce Acqua*, a fine feudal relic by the side of the river *Nervia*. The site is exceedingly beautiful.

Bordighiera: (The Jesu Maria, the best inn, is detestable) a small ancient castello, finely situated under olive-clad mountains. The road from Ventimiglia, through Bordighiera and San' Remo, runs mostly low (at least comparatively so), and sometimes quite near the sea-shore. Here the palm-trees become more and more numerous, giving an oriental aspect to the scenery. Many of these are swathed round, in order to improve the growth of the branches used in processions, which gives them a very singular appearance. Near here is *Perinaldo* (l.), just seen on the height, the birthplace of the celebrated astronomer Gian' Domenico Cassini, the father and grandfather of

Jacques Cassini and of Cassini de Thury, who worthily followed his example. It was also the birthplace of Monaldi, the nephew of Cassini, scarcely less eminent as an astronomer than his uncle. Bordighiera, with the adjoining rural communes of Campo Rosso, Valle Crosa, San' Biagio, Soldano, Vallebuona, and Sasso, constituted a republic independent of Genoa, though under its supremacy.

Above Bordighiera is the *Castello of Seborca*, situated upon the Montenegro, which is said to have sent forth flames within time of historical memory. In this neighbourhood are many mineral and thermal springs.

2½ *San' Remo*. Between Ventimiglia and San' Remo an extra horse both ways all the year. (*Inn*, La Palma; newly fitted up of late and comfortable.) A large and flourishing place, containing upwards of 11,000 Inhab. It is a prefecture and *capoluogo* of a province. San' Remo is close upon the sea-shore, beautifully situated upon a bright sandy bay, and rising thence up a lofty hill. Terraces and orange groves are seen intermixed with handsome churches and white houses, in gay and picturesque confusion; but the interior is remarkably gloomy, and, in the upper town, offers a singular example of the municipal arrangements of the middle ages. With the exception of the *Strada Maestra*, San' Remo may be described as a succession of caverns and defiles. Ranges of very lofty stone houses, built upon arches, cross and intersect other ranges of arches, and wind up the side of the Apennine hill. These streets are crossed transversely by arches, like bridges, extending from wall to wall. The whole ancient borgo is thus connected, as it were, into one hive; and, with a very slight degree of trouble, you might walk and clamber through it from end to end, without setting foot upon the ground. Such a mode of construction, when the inhabitants were determined upon defence, must have rendered it almost impregnable. The principal church is very ancient, and the portals are in the singular Gothic which has been noticed

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as belonging to the Riviera; the inside has been modernised. The other churches and convents, of which there are many, are also very rich; and, though without any objects remarkable as works of art, they should be visited by the traveller, as exhibiting a style of which he will not find the like elsewhere. San' Remo is the culminating point of the tropical vegetation of the Riviera: it is in the vicinity of San' Remo that the palms grow in the greatest luxuriance, the dates approaching nearest to maturity. The city contains many beautiful gardens, generally upon terraces. These are often planted with palms, and the long waving branches, intermixed with the buildings, have a peculiarly beautiful effect. The jessamine, the orange-flower, and, in short, whatever can give sweetness, has here a peculiar fragrance. With such odoriferous groves are the hills covered, and watered by frequent and rushing streams. There is no part of the Riviera to which the description given of it by Ariosto can better apply. It is in his account of the voyage from Marseilles of the traitor Gan di Maganza.—*Giunta all' Orlando Furioso*, canto 1, st. 71.

"Poiche licenza dal Rè tolto avea,
Uscì del porto, e dei sicuri stagni.
Restare addietro, anzi fuggir pareva,
Il lito, ed occultar tutti i vivagni.
Indi l' Alpe a sinistra apparea lunge,
Ch' Italia in van da' Barbari disgiunge.

72.

"Indi i monti Ligustici, e Riviera,
Che con aranci, e sempre verdi mirti,
Quando avendo perpetua primavera,
Sparge per l' aria i bene olenti spirti.

73.

"Dove un miglio discosto da l' arena
D' antiche palme era una selva amena:

74.

"Che per mezzo da un' acqua era partita
Di chiaro fiumicel, fresco e giocondo,
Che l' una e l' altra proda avea fiorita,
Del più soavi odor che siano al mondo,
Era di là dal bosco una salita,
D' un picciol monticel quasi rotondo,
Si facile a montar, che prima il piede
D' aver salito, che salir si vede."

From San' Remo a pleasant excursion may be made to the *Madonna della Guardia*, upon the *Capo Verde*.

2

to the south of San' Remo. The high road continues through Arna to

Riva di Taggia, where the church is most gay on the outside with painting: the figure of St. Maurice, the patron of Savoy, is very prominent.

2 *San' Stefano*.

Arengaria.

San' Lorenzo. The wine of this neighbourhood is much praised, as being nearly equal to Cyprus; but it is said that it is principally grown for the use of the proprietors, and that little of it is brought into the trade.

The coast here is thickly studded with those picturesque towers which have been before noticed in the general description of the Riviera. They were, however, inadequate to prevent the descent made by the famous or infamous *Occhiali*, a Calabrese renegade, who, sailing from Algiers in 1566, landed at Riva di Taggia, which he plundered, and thence extended his ravages as far as Monaco. The rocks which border this portion of the road are singularly varied in their aspect and colour, huge strata of slate sloping into the road, intermixed with beds of marble.

The road passes through the steep streets of

Porto Maurizio (Inn: Hôtel du Commerce, tolerable and moderate), standing on a hill projecting into the sea, and, although not one of the most curious, yet, in its general outward aspect, one of the most characteristic towns of the Riviera. In the centre is a lofty church, painted with the brightest colours, palazzi, terraces, vines, all like a fancy composition: the noble mountains form the background. In the neighbourhood, to the E., out of the main road, are several spots not without interest.

Carinagna. In the sacristy of the church are several pictures, brought (as it is said) from a cottage which the inhabitants were compelled to abandon on account of the invasions of the ants! One of the pictures is by an early German master.

Mulledo, standing upon a stream

which at one time divided an *enclave* belonging to Sardinia from the dominions of Genoa.

Montenegro, very beautifully situated upon a rising ground. The church, built in 1450, is a specimen of transition Gothic. Olives abound all around. Within sight of Porto Maurizio is

2½ *Oneglia*. (Inn: Hôtel de Turin; clean and comfortable, outside the town on the E. side.) Oneglia is a good halting-place for the night; it is about 14 hours from Genoa, and as many from Nice. The town was bombarded and burnt by the French, under Admiral Truguet, 1792; and churches and convents, in picturesque ruins, still bear witness of the deed. It is the birthplace of Andrea Doria, the Genoese admiral, born 1468. Here, in the autumn, the fronts of the houses are often seen hung with the inflated pigs' skins in which the wine is kept. A fine suspension-bridge, with the piers which support the chains of polished white marble, has been thrown across the river at Oneglia, and forms a noble addition to the approach to that city. It is also a fine object in the view looking down the street from the Hôtel de Turin. A toll of 2½ francs is paid on crossing it. (For the roads from Oneglia to Turin see Rtes. 8 and 9.)

From Oneglia the road becomes very beautiful; far and near the landscape is dotted with bright towns and villages.

In one part you descend into the valley of Diano, celebrated for its growth both of olives and vines.

Diano Marino, as its name imports, upon the shore, and through which the road passes. *Diano Castello* is upon the hill.

Cervo.

Cross the *Andora*, a sluggish stream, which often swamps and floods the neighbouring valley. The country is unhealthy, and consequently not well peopled. About a mile onward is the haunted *Castle of Andora*, a ruin. Here, it is said, a papal nunzio was murdered; and the curse pronounced in consequence of this misdeed is the

cause of the decay of the adjoining territory.

Beyond the mouth of the Andora the *Capo delle Mele* advances boldly into the sea. This cape divides the Riviera di Ponente into two nearly equal parts. The aspect of the coast changes. There is a perceptible difference in the quality of the crops, particularly of the olive, of which the oil is of an inferior quality.

From the *Capo delle Mele* to the *Capo della Croce* the coast forms a beautiful bay, on the shores of which are

Lingueglia and

$3\frac{1}{2}$ *Alassio*. (An extra horse from Oneglia to Alassio and *vice versâ* all the year. *Inns*: Hôtel de la belle Italie; Albergo Reale; Albergo della Posta.) Through both of these the road runs. Both are places of much activity and commercial enterprise. The inhabitants are excellent sailors. Alassio has 6500 Inhab. It is said to derive its name from Alassia, a daughter of the Emperor Otho the Great, who fled to the forests in this part of the Riviera with her betrothed Aleramo, where they lived after the fashion of Lord Richard and Alice Brand.

Long before crossing the Arosia you come in sight of the island of *Gallinaria*. The name of this island is said by Varro and Columella to have arisen from its containing a particular species of the fowls now called domestic, or, according to another explanation mentioned by the former writer, from some fowls having been left here by some navigators, which so multiplied as to fill the island.

Enter the exceedingly beautiful valley of *Albenga*, splendid in its varied vegetation, and most richly cultivated. It is watered by the river *Centa*, one of the few streams of the Riviera which are perennial. This valley contains many pleasant villages. In one, *Lusignano*, Madame de Genlis lived some time, and she considered the valley as a perfect Arcadia. The vines are often allowed to hang in festoons from the trees, a practice

which, whenever it prevails, improves the landscape at the expense of the liquor. The plough here used is of the most primitive construction. The share is a mere spear of iron, attached to a long crooked shaft, exactly such as is seen in the explanatory print of Greek agricultural instruments usually inserted in the old school editions of Hesiod's *Works and Days*. The female peasantry arrange their hair with much taste, usually adding small bunches of natural flowers.

Lusignano is near *San Fedele*, which possesses a ruined feudal castle. So does *Villanuova*, situated at the confluence of the rivulets by which the Centa is formed.

After passing over a marshy plain, frequently overflowed by the *Arsena*, one of these rivulets, you reach

Garlanda. The church of this sequestered spot contains some good paintings. The martyrdom of St. Erasmus (*N. Poussin*) is a fine composition, though the subject is so horrible as to render it almost disgusting. The Virgin and Child, between St. Benedict and St. Maur (*Domenichino*), painted with great delicacy and sweetness. It was intended to remove this painting to Paris; but the inhabitants, by the same process which closes the eyelids of a *douanier*, rendered the *domenichino* invisible to the French commissioners. More recently, the curate, and what we should call the vestry, were in treaty to dispose of it for 20,000 francs, with which they intended to purchase an organ, and otherwise to embellish the church, but the "contadini" rose en masse and prevented the completion of the bargain. After this excursion out of the main road, we must revert to

$1\frac{1}{2}$ *Albenga* (*Inns*: Albergo della Posta; said to be improved lately. Albergo d'Italia; tolerable, but rather dirty), a city, the "capoluogo" of the province, and containing nearly 5000 Inhab. Both within and without, the aspect of this ancient metropolis of a republic, which was of sufficient importance to be courted as an ally by Carthage, is very striking

Three very lofty towers, besides many smaller structures of the same nature, frown over its narrow streets in all the sternness of the feudal ages. Of these, the loftiest is that called the *Torre del Marchese Malatesta*, in front of which, at the basement, are two fine statues of lions couchant. The second is the *Torre de' Guelfi*. The third is annexed to the Casa del Comune. These towers derive much of their effect from their bold machicolations and battlements, the peculiar features of Italian castellated architecture, and of which these are the first examples which the traveller will see on this road. They have the aspect of castles of romance; and here Madame de Genlis has localized her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The cathedral is an ancient Gothic building: over the doorways are some basso-relievos in a singular style, exhibiting runic knots, and imagery not unlike what are found on the runic pillars of Penrith or Bewcastle. The interior is modernised. The baptistery is an octangular building, supported within by Corinthian pillars, and supposed, but probably erroneously, to have been a heathen temple. It contains early Christian mosaics. Many unquestionable Roman antiquities, however, have been discovered in and about Albenga; and the "*Ponte Lungo*," at the distance of about a quarter of a mile, is of Roman construction, at least in the piers. It was built by the Emperor Honorius. Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by the numerous flax-steeping grounds. "*Hai faccia di Albenga*," *You have an Albenga face*, is a proverbial expression, addressed to those who look out of sorts, or out of condition. This insalubrity has, however, recently been diminished by draining; and the steeping-grounds are now confined to the vicinity of the sea, and are at some distance from the town.

Albenga was occupied by the French in 1794, and became the centre of their military operations; and in 1796 Napoleon made it his head-quarters. During this period the adjoining country suffered greatly from the ravages of the contending armies, and also from epidemic diseases. In 1797 it formed a part of the Ligurian republic, an incorporation which terminated its political existence; for, although previously subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws. Three fairs are held here annually, on the 17th January, 3rd May, and 30th September: the last continues for several days.

About two miles E. of Albenga is the bed of the torrent Torsero; ascending which about a mile, a very good example is seen of the blue upper tertiary marl, which exists also N. of Onglia, on the Mondovi road.

The road now runs close upon the shore, passing near

Ceriale, a place abounding in pleasant gardens.

Borghetto di Santo Spirito, above which lies Toriano. The cave of Sta. Lucia in the adjoining hill is full of stalactites, and beautiful of its kind; one of its recesses is fitted up as a chapel and dedicated to the saint whose name the grotto bears.

Loano, a small city, a title claimed for it by the inhabitants. It was the principal fief of Luigi Fieschi, so celebrated for his unfortunate conspiracy. Loano was the scene of the first victory of the French Republicans in Italy, on the 24th Nov. 1795, when Scherer and Massena defeated the Austrians with great loss.

A new road has been made close to the sea, to avoid going over the mountains; a tunnel leads to Finale. There is a fine view of Genoa before reaching Finale. 2½ francs are paid at the barrier before entering on the new piece of road.

Pietra, a small town, the principal church of which contains some curious wood carvings. Inn: H. d'Italie.)

Pass the Headland, or Cape of the Lame Goat (*Capo di Capra zoppa*.) The road is carried up a causeway to the middle of the rock, through which a gallery is made. The rock here is constantly disintegrating and falling down upon the shore.

3 *Finale Marina*, on the sea-coast (to distinguish it from Finale Borgo, situated about 1 m. up the valley in the interior). (*Inn*: Hôtel de Londres, once a palazzo, with a fine staircase.) Perhaps so called from being below the end of one of the great abutments of the mountains over which the road until recently passed. Finale was the capital of a marquisate, which anciently belonged to the noble family of Carretto. Towards the end of the fifteenth century, the town, passing to the kings of Spain, was strongly fortified by them. The ruins of the numerous forts which they built are still seen upon the adjoining heights: they were mostly dismantled by the Genoese when, after a long series of contests, they acquired the marquisate, by purchase in 1713, from the Emperor Charles VI.; but their title was not considered as established until it was confirmed to them by Maria Theresa in 1743. Bernini was the architect of the principal church, a collegiate foundation, dedicated to St. John the Baptist. On the heights above is the *Castello Gavone*, a picturesque ruin. One of the towers is fronted with stone cut in facets, like Tantallon in Scotland.

Varigotta, a small village, with great capability for a port or haven. In this part of the road you pass through a fine gallery or tunnel in the living rock, from which, when the road emerges, a most lovely prospect opens.

Noli, anciently an episcopal city, and picturesque from its walls and towers. The castle, which commands the city, runs up the mountains. Noli, like Albenga, was a republic, and preserved its own government under the Genoese, until the ducal city and this small state were equally devoured by the Gallic invaders.

The rocks bordering the road are here lofty and beautiful: marble of

many colours, black, red, yellow, and white, most beautifully variegated, often overhanging the path; the splendid aloes rising in the rifts, and flourishing in gigantic vigour. A view of Genoa is gained after you have passed the gallery of Noli, when you see the lofty lighthouse, the long line of the Mole, and the fortifications which crown the hills.

Spotorno, opposite to which is a small island bearing the name of Sola dei Bergeggi, now uninhabited, but upon which are the ruins of an abbey and a castle.

Pass *Bergeggi*. At the foot of the cliff is a stalactical cavern, praised by the Genoese in prose and verse; as by Biondi in his canzone addressed to the Marchesa Serra Durazzo:—

“Tutta la volta concava
Della grottesca reggia,
Scabra e inegual bianchezza
Di marmoreo lavor;

“E dell' asciutta pomice
Piover dai pori mille
Vedi filtrate stille
Di cristallino umor.

“Tator spuntando tremula
La colorita goccia,
Su la materna roccia
S' arresta ad impiettrir;

“E qual maturi grappoli
Sospei in alto e chin
Iconi alabastrini
Ti sembrano fiorir.”

Pass *Vado*, anciently the seat of a bishop, now a very small village.

3½ *Savona*. (*Inn*: Grand Hôtel Royal: a new establishment, finely situated, near the entrance to the harbour; clean and moderate; baths on the premises: Hôtel de l'Univers.) An omnibus runs daily to Genoa, as well as a small steamer, which performs the voyage in about 3 hours. (For the roads from Savona to Turin, see Rtes. 10 and 11.)—A flourishing city, considered as the third in importance on the Riviera, Genoa being the first, and Nice the second. The town exhibits much appearance of comfort and activity. Large quantities of pottery are made here. It is of high antiquity, and here Mago, the Carthaginian, deposited his spoils after the capture of Genoa. The acropolis of the Ligurians

city is thought to have been the intended site of the present fortress on the "rupe di San' Giorgio." Savona is close upon the sea; but its once ample port was spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the deposit of sand and silt did the rest; and though it has been partly cleared and repaired, it cannot admit vessels of more than 200 tons.

The *Cathedral* was built in 1604, an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by the munificence of Pope Julius II. (Giulio della Rovere), who, born at Albissola hard by, was bishop of this see at the time of his promotion to the papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the fine wood-work of the choir. It contains some good paintings. A Virgin and Child, by *Lodovico Brea*; the Annunciation and Presentation, by *Albano*; the Scourging of our Lord, by *Cambiasi*; La Madonna della Colonna by *Robertelli*. The last is a fresco, and so called because it was painted on a pillar in the ancient Duomo, from which it was ingeniously detached, and placed in its present situation. In the chapel of the Madonna is a large painting in seven compartments, the Virgin and several Saints in a richly-sculptured framework, representing the front of a church, and exhibiting the allusive arms of the house of Rovere,—an oak-tree, surmounted with the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this one, that Julius, who, when Pope, threatened Michael Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it done out of hand. The best compartment is the St. John by *Lodovico Brea*. Near the cathedral stands the Sistine Chapel, founded by Sixtus IV. (1471-1484), also of the family of Rovere, and uncle of Pope Julius II., as a place of sepul-

ture for his ancestors. His father was, however, but a poor fisherman, though, as it would seem, descended from a noble family.

Savona is celebrated as the birth-place of *Chiabrera*, one of the finest poets of the 17th century. He was highly successful as a lyric poet: "and though the Grecian robe is never cast away, he imitated Anacreon with as much skill as Pindar. Chiabrera also wrote much poetry of a devotional character; and over his tomb in the church of San' Giacomo (now despoiled of its paintings) he caused this impressive inscription to be engraved:—

"Amico, io, vivendo, cercava conforto
Nel Monte Parnasso:
Tu, meglio consigliato, cercalo
Nel Calvario."

In the Dominican church is a painting of great value by *Albert Durer*. The Nativity, by *Antonio Semini*. Lanzi says of this picture that it is sufficient to see it to be convinced that Semini rivals not only Pietro Perugino, but Raphael himself. In the cloister of this church is another monument erected to the memory of Chiabrera; a bust, beneath which is an inscription written by Pope Urban XI. The villa in which Chiabrera lived near the church of *San' Giacomo*, his burial-place, and the rooms which he occupied, are left, not exactly in the same state, yet not much altered. The house in which he was born is in the town, with the significant motto which he chose, "*Nihil ex omni parte beatum*."

One of the towers of the port is decorated by a colossal statue of the Virgin, beneath which, in very large characters, is engraved the following inscription, which may (after a sort) be read either in Latin or Italian.

"In mare irato, in subita procella,
Invoco te, nostra benigna stella."

This conceit has been attributed to Chiabrera; but there is not the slightest authority for supposing him to be its author. It is part of a popular hymn sung by the sailors and fishermen on this coast.

The sanctuary of *Nostra Signora di Misericordia*, situated about five miles

from Savona, is a very celebrated place of pilgrimage, and well worthy of a visit, though the road is only practicable for light carriages. It is embosomed in the mountains, and shrouded by their woody heights. The church is built over the spot where a miraculous appearance of the Madonna is said to have taken place so late as 1536; and, though of such recent origin, the devotion of the Riviera so increased its treasures, that they were thought only second to those of Loreto. The greater part of these disappeared under the French; but the sanctuary has been somewhat replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. Marino and Chiabrera in poetry, and *Bernardo Castello* in painting, vied with each other in exercising their talents in honour of this sanctuary. The church is filled with paintings by Castello, containing nearly the whole life, legendary as well as scriptural, of the Virgin. They are much faded. Castello was the intimate friend of Tasso; and one of the most prized editions of the *Gerusalemme* is adorned with engravings, partly executed by Agostino Caracci from his designs. Other objects in this church are a Presentation of the Virgin by *Domenichino*; and an alto-rilievo of St. Elizabeth and the Virgin by *Bernini*. This is rather a remarkable specimen, inasmuch as it has not the usual flutter and exaggeration of this artist. The valley of the sanctuary is properly called the Valley of San' Bernardo. In the small chapel of the village is a very curious and well-preserved painting of an early date (1345), containing fourteen figures upon a gold ground, not by Giotto, but in the best style of his school.

From Savona to Genoa the road runs in many places more inland than previously, but often close upon the shore; in several parts tunnelled through the rock where the last abutments of the hills come down sheer into the sea, and in some parts supported by terraces. Along this part of the Riviera, in the neighbourhood of Genoa, may be seen *villas and palazzi*, sometimes

high above the road, sometimes on its level, with their gardens gay with bowers, terraces, trellis walks, and the brightest profusion of trees, and shrubs, and flowers. These gardens are generally in the old-fashioned, regular style, and are mostly entered by a lofty gate, once surmounted by armorial bearings. Almost all the buildings were originally painted on the outside, but these paintings are all more or less washed off, or faded, by exposure to the rain and sun. The traveller will have seen the first specimens at Nice of this mode of decoration, with regard to which let him consider the following remarks:—"This will perhaps strike you as mighty meretricious; but we must not try everything by the test of our own habits and opinions, since these, when they are right, are possibly only right with reference to our own peculiar situation.

"In our stern and melancholy climate this mode of gay decoration would be something like dancing over graves; but here, where sun, earth, sea, and sky make almost perpetual holiday, it seems to harmonise well with the general festivity of the elements. Here, also, in this broad glow of general light (for a great part of the year is unbroken by partial shades), tricks of this kind pass uncontradicted; because it is easy to charge what you want to put into shade with such a strength of dark colour as shall make good the illusion, in cases where you have to contend with light alone. But with us, the effect of an oblique sun and black clouds is such, that Nature may be said to give the lie to every similar attempt at imposture. Thus, for instance, I meditate the most simple one:—I want to place a statue against my house, and, fearing to break into the wall, I paint a niche behind it for the purpose of giving it the effect of imitation. What follows? There comes (a thing common with us) a day pregnant with strong contrast of light and shade; the whole flat surface of the wall perhaps remains in shadow, while a malicious thread of light falls full upon the niche, exhibiting all the faleness of its pretensions."—*Ross's Italy*

Allizzola, in a pleasant valley. The town stretches along the shore. Here is the fine palazzo of the Rovere family, possibly not the building in which Pope Julius was born, though he was certainly a native of the town. In the principal church, the *Madonna della Concordia*, are some good paintings by *Fiasella*, called *Il Sarzana*, and *Ansaldo*.

Cella, seen from the high road. In the church of St. Michael is a fine picture of the Archangel by *Pierino del Vaga*, painted by him in fulfilment of a vow made during a storm.

Voragine. Small vessels are built here. It is the birthplace of Jacopo di Voragine, the author or compiler of the well-known *Golden Legend*, a collection of monkish legends of saints, miracles, and adventures of the devil, which was most popular in the 13th, 14th, and 15th centuries. It has the fame of being the chief book which transformed Loyola from a soldier to a religious enthusiast. In 1292 its author became Archbishop of Genoa, where he excelled in charity and benevolence, and was most useful in putting down the factions by which the city was disturbed. In the hills above Voragine is a very singular monastery, most appropriately called "*Il Deserto*." It was founded by a noble lady of the family of Balbo Pallavicino. According to fame, she was exceedingly beautiful, and she is said to be somewhat profanely represented in the character of the Madonna, though in the Genoese dress of the 16th cent., in an exquisite altar-piece by *Fiasella*.

Pass the lofty cape or headland of

Cogoletto. Before entering this town is the celebrated foundry of shot and shells, but principally the latter. *Cogoletto* is by tradition the birth-place of Columbus; and if faith is to be given to inscriptions, you may see the house in which he was born. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa, and he himself states that he was born in Genoa, an expression which, however, was quite compatible with his being born within the territory. The

family can be traced in Savona, Oneglia, and all about the neighbourhood; and the fact of his being a Ligurian is unquestionable.

The mountain over which the road passes between Cogoletto and Arenzana offers the most picturesque and varied scenery, and the most luxurious richness of vegetation, fine woods of pinasters and evergreen oaks, with an undergrowth of myrtles and various kinds of the most beautiful heaths, astragals, and lilies rearing their tall stems and snow-white blossoms among the shrubs. The view on descending towards Arenzana is enchanting. On this mountain are situated a villa and extensive pleasure-grounds belonging to the Pallavicini family. They are only accessible by a written order from the owner. The mansion is not seen from the road.

3 *Arenzana*, a pleasant village.

Voltri, a flourishing town of 8000 Inhab., with churches richly adorned. A new bridge is now building here. Much paper is manufactured in this town and its neighbourhood. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is still exported to S. America. It is said to have the property of resisting the worm better than any other paper, a quality supposed to be derived from the sulphureous impregnation of the water with which it is made. This is particularly the case with the mills in the valley of the Leira, about three miles off. The paper made there used to be very much in request in Spain and Spanish America. At Leira are the sulphureous springs of the *Aqua Santa*, as it is called, which rush out very copiously near the chapel dedicated to the "*Madonna della Aqua Santa*," to whose intercession the healing powers of the waters have been ascribed. A bath-house has been recently erected here. The water is very clear at the source, the average heat is 18° Réaumur, and it is considered as very useful in cases of cutaneous diseases. The springs are much frequented by the Genoese. There is a villa of the Marchese Brignole at Voltri, in a lovely

situation. A railway is now in progress between Voltri and Genoa, to be opened in 1854.

Ora, which almost joins to

Pegli, another town. The *villa Grimaldi* has a Botanic Garden. The *villa Doria* is fine. It was built by Adamo Centurione, one of the richest merchants of Genoa in the times of Charles V. When the emperor was preparing for his expedition, his treasury borrowed 200,000 crowns from Centurione, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to Charles V., who cast it into the flames, determining not to be outdone in confidence and generosity. A story not dissimilar in spirit is told of the Fuggers of Augsburg. The *villa Lomellina* has a "Jardin Anglais." The *villa Pallavicini* at Pegli well deserves a visit; the grounds have recently been laid out at great expense, large artificial grottos constructed with stalactitic masses brought from a great distance, and subterranean lakes formed, over which the visitor is conducted in a boat. As an order to visit this villa is required, it may be more conveniently done from Genoa, from which it is an hour and a half's drive. Orders may be obtained at the Palazzo Pallavicini there, and from the landlord of the Hôtel de l'Italie.

The church of *Mont' Oliveto* is on a hill above. Here is a remarkable picture by *Francesco Succhi* of Pavia, with the date 1527. The subject is the Descent from the Cross, and it is in excellent preservation. The background, an extensive landscape, retreating in perspective, is painted with Flemish accuracy.

Sestri, a flourishing town of 6000 Inhab. In the principal church is the bark of St. Peter, by *Fiasella*. Near Sestri is a hill crowned by a chapel, to which is annexed a colossal statue of the Virgin. From this point, in every direction, the view is magnificent. The *Villa Spinola*, with its terraces and hanging gardens, is very striking.

Pass the monastery of *Sant' Andrea*,

now the *Villa Vivaldi*. The church is preserved for divine service. Good wine is grown about *Cornigliano*, a flourishing town. Like many others on this coast it is composed of two; the longshore town, and the one more inland. Here are rather extensive manufactures of printed cottons. The *Serra Palace* has a fine elevation. A short distance before crossing the *Polcevera* is the church of *Santa Maria Incoronata*, which contains a Holy Family by *Pierino del Vaga*, of great sweetness, but in a bad condition. Below this church is an oratory attached to a convent richly covered with frescoes of merit; the ceiling by *P. del Vaga*.

Cross the river *Polcevera*, and the valley of the same name. The bridge over the river was built at the expense of the *Durazzo* family. Here *Masséna* signed his capitulation to Lord Keith and the Austrians.

Pass the *Monte di San Quirico*, where was found the very remarkable brazen tablet, the earliest record of the history of Genoa. (See Palazzo del Municipio.)

San Pier d' Arena joins on to Genoa. In the principal church are some good paintings. The Flight into Egypt, by *Cambiaso*; the Virgin, by *Castello*; and some frescoes, by *Fiasella*. The *Palazzo Spinola* is an excellent specimen of an Italian villa. The great saloon on the first floor is painted in fresco by *Carlone*. The *Palazzo Imperiale* also contains frescoes. *Palazzo Sauli*, smaller, but an able specimen of architectural skill.

3 GENOA, Ital. Genova, and called "La Superba." Inns: Hôtel de l'Italie, a new hotel, formed out of the Grimaldi and Fieschi palaces, kept by *Tea*, is the cleanest and best in Genoa; it has been fitted up by its present proprietor in a way to insure every English and foreign comfort; table d'hôte, coffee and smoking rooms; the front windows command a splendid view over the harbour, the lighthouse, and the eastern part of the town; charges, single rooms, 2 fr.; breakfast, with eggs, 2 fr.; table d'hôte at 5 P.M., 3 fr.; servants, 1 fr. per diem; servant's board, 3½ fr. per diem; diners in apartments, 5 fr. Hôtel Feder
E 3

formerly the Palace of the Admiralty, contains some fine rooms, is tolerably clean, and in general good, with moderate charges (table d'hôte, 3 fr.); but in a noisy situation near the Porto Franco, and the place of assembly of masters of vessels, before the Exchange; it is much frequented by commercial travellers. Croce di Malta, also good, with table d'hôte; this house once belonged to the Order whose name it bears, and forming part of it is a lofty tower, from which its inmates may enjoy a very extensive panoramic view of Genoa, its harbour, lighthouse, &c. In this hotel, Mr. Loleo, keeps one of the principal shops of filigree-work, for which he received a medal at the great Exposition of 1851. Hôtel de France, lately opened, opposite the H. Feder; clean, comfortable, and moderate. Hôtel de la Ville, on the Port, kept by Schmitz, who is also a commission agent for the sale of Genoese jewellery and filigree-work; this hotel, is recently improved and well spoken of. Albergo di Londra, Albergo de' Quattro Nazioni, Albergo Reale, all good, and reasonable charges. Pensione Suizzera, said to be a fairly comfortable second-rate house.

The Italia, Croce di Malta, Quattro Nazioni, Londra, Hôtel de la Ville, Albergo Reale, Feder, and H. de France, all overlook the harbour, but the view of it from the lower floor is shut out by a wall with a terrace on the top, which has been recently constructed along the quay to separate the port from the town.

Cafés.—La Concordia, in the Strada Nuova, and the Café Gran Cairo, are very good; Galignani and the French newspapers are to be seen at the former. Gran Corso is a new café splendidly fitted up, opposite the Carlo Felice theatre.

Consuls.—Great Britain, T. Y. Brown, Esq. The British consular office, is in a narrow street, opposite the Carlo Felice Theatre. The Consul's visa is unnecessary to a Secretary of State's Passport; that of the U.S. Consul, whose charge is 11 francs, is now dispensed with.

Steamers.—There is communication

by steam-vessels between Genoa and Leghorn, Cività Vecchia, Naples, Messina, Palermo, Malta, and Marseilles, about every 2 days. The days and hours of the departure of the steamers are announced by posting-bills, and must be learned from these or at their respective offices, as they are constantly changing. The voyager may generally reckon on the sailing of a steamer belonging to one or other of the several companies every second day, both for Leghorn and Marseilles. The only steamers that arrive and depart on fixed days belong to the French Messageries Nationales Company. They arrive from Marseilles on the 10th, 20th, and 30th of each month, and sail on the same day for Leghorn, Cività Vecchia, Naples, and Malta; and returning from these places on the 7th, 17th, and 27th, they sail for Marseilles the same evening. Steamers leave Genoa for Spezzia, Savona, and Nice twice a week, and for the Island of Sardinia, landing at Porto Torres, on the 5th, 15th, and 25th, and, landing at Cagliari, on the 1st, 10th, and 20th of each month; the latter boats go on to Tunis.

Malle Postes, Diligences.—Malle Postes daily to Nice at, 3 P.M., in 26 hours, from the offices of the French Messageries Impériales; fares 25 and 20 francs. To Milan and Pavia daily, at 6 A.M. and 4 P.M.; also diligences daily in communication with the Rly. trains, at 6.30 and 10.30 A.M.; which perform the journey (by Rly. as far as Mortara) to Pavia in 7 hours and to Milan in 9 hours. Fares to Milan, 24, 20, and 18 fr.; and to Pavia, 20, 16, and 11 fr. To Pisa by Spezzia, Massa, and Carrara, a Malle Poste daily, at 1 P.M. (fare 50 fr.), and a diligence on Monday, Wednesday, and Friday, at 10 A.M., in 27 hours (fare 32 fr.). By either of the last mentioned conveyances the traveller may reach Florence on the following evening. Diligences at 6 A.M. and 6 P.M. to Nice, in 26 hours, corresponding with the Messageries Impériales of France; fares 29, 20, and 18 fr.

Vetturini.—Plenty and good. They ply in the Piazza della Annunziata.

Railway. Trains leave Genoa for Turin four times, and for Alessandria five times a-day. The Rly. station is near the Doria palace and the Piazza di Aqua Verde. Omnibuses from the hotels meet each train.

Post Office in the Piazza delle Fontane Amoroze. Letters arrive daily, and are distributed after 9 o'clock A.M., from Florence, Rome, Turin, and Milan in the morning, and from France and England at 1 P.M. The office closes for letters to Turin, Geneva, the N. of France, and England, Milan, Venice, and Germany, at 1 P.M.; for letters to the S. of France, Spain, Rome, Florence, and Naples, at 2 P.M.

English Church.—A large room has been fitted up in the Via S. Giuseppe, where the service is regularly performed by the Rev. Mr. Strettle, of the Established Church; and the service of the Church of Scotland is performed at 3 o'clock every Sunday in a room of the Albergo d'Italia.

Bankers.—Messrs. Gibbs are particularly civil and obliging to their English customers.

Physicians.—Dr. Gilioli, an Edinburgh M.D., who practised some years in London—a very respectable man; Salita S. Girolamo, Palazzino Oneto, No. 894, and Dr. A. Millingen, an English Physician, 664, Strada Carlo Alberto San Tomasso, 3° Piano.

Port regulations, Passports. Passengers arriving at Genoa are now allowed to land until 10 P.M., and are detained but a short time on board. Travellers proceeding to sea,—if to Marseilles, their passports must bear the visa of the French Consul, which costs 3 fr.; to Leghorn, of the Tuscan Consul, fee, 2 fr.; to Civita Vecchia, of the Papal Consul, 3 fr. 20 c.; and to Naples, of the Neapolitan Consul, 6 fr. Passengers to Malta and the Levant require no Consular visa. Persons going to Milan must have their passports signed by the Austrian Consul; 1 fr. 40 c. Persons proceeding by land to Tuscany must obtain the visa of the Genoese police and of the Tuscan Consul.

The passport of the British Secretary of State does not require any visa at

Genoa but those of the foreign consuls to whose States the traveller is proceeding.

Boatmen. The charge for embarking and landing passengers from steamers at Genoa is 1 fr. per person, including baggage; the fee for carrying luggage to the hotels by the Facchini, is 1 fr. each porter, but the traveller who has much luggage will do well to make his bargain beforehand; the charge for a boat in the port, or for an excursion round the moleheads and light-house, is 2 fr. an hour.

Expenses for embarking carriages: for a Calèche, 15 fr.; for a Chariot, or Berline, 20 fr., boats and porters included.

Maggi, in the Strada Carlo Felice, has a very good and very extensive collection of curiosities, antique articles, &c., but asks most unreasonable prices, which he has been known to abate 50 per cent.

The best shops for velvets are those of Ferrari, via degli Orefici, and Piazza Campetto, No. 352, and of Riccini, Piazza Campetto, No. 14. The best qualities of Genoese velvet cost from 16 to 18 fr. a mètre, about 12s. to 13s. 6d. a yard.

Bookseller. Bœuf, Strada Nuovissima, No. 784, has a good assortment of Guide-books and Maps; there is a circulating library and a news-room in the same establishment, where Galignani and the French and Italian newspapers are taken in.

Jewellery, Filigree Work. Parodi, via degli Orefici; Loleo, in the Hotel della Croce di Malta; Schmitz, Hotel de la ville.

Confectionery. Romanenzo, via degli Orefici, is celebrated for his candied fruits.

Wine Merchant. F. Castoldi, agent for several French houses, at the Albergo d'Italia.

Sedan-chairs are common, and are generally used by ladies going out in the evening, although not so much employed as formerly, the new streets having rendered the town more easily traversable by carriages.

Genoa is now in a flourishing state. It is not a cheap residence; especially with respect to house-rent within the city, which is exceedingly high. Villas may be hired in the country, but the

rents are by no means moderate; the best winter situations for invalids are about Nervi and Recco, the declivities of the Apennines along the Riviera di Levante being much less exposed to the cold northerly winds from the mountains than the opposite direction. It is very difficult to hire lodgings here, except by the year. Signor Noli, who lives near the post-office, is the best agent. Provisions are abundant. Beef and poultry are as good as in England. Fish is good, but there is only a scanty supply; so that there is some truth in the old vituperative Tuscan proverb, which says of Genoa,—*Mare senza pesce,—montagne senza alberi,—uomini senza fede,—e donne senza vergogna*. The climate is fine and the atmosphere clear, but the winds in winter are so piercing, that great caution is needed for strangers, especially invalids.

Genoa has a Porto Franco, where goods may be warehoused and re-exported free of duty. It has a tribunal and chamber of commerce. It is the chief outlet for the Mediterranean of the manufactures of Switzerland, Lombardy, and Piedmont; and Lombardy receives most of its imported foreign articles through Genoa. The harbour, which is not of great extent, is deep, and protected by two moles. The width of the opening between the heads of the moles is 595 yards (551 mètres). The port is exposed to the south-west wind (the Libeccio), and to the heavy swell which follows gales from that quarter. The opening of the Rly. to Turin, and the Lago Maggiore, and ultimately across the Alps into Savoy and Switzerland, is likely to make Genoa the first commercial Port on the Mediterranean, and a very dangerous rival to Marseilles, especially if the judicious plans proposed to the Piedmontese Government for the construction of docks, and the removal of the naval department to Spezzia, are carried into effect.

The resident population of the town, within the walls, excluding the garrison and seamen, amounted in 1853 to 100,300. Manufactures of silks, velvets, *clamasks*, thrown silks, paper, soap, and

the usual trades of a seaport town, employ many of the inhabitants.

The shops are good: the articles peculiar to Genoa are gold and silver work, especially filigree work; the three-piled velvet, artificial flowers, and coral ornaments. The velvet is still an excellent article; and embroidery on cambric and muslin is carried to much perfection. Bedsteads of iron are well made, and, to the great comfort of the traveller, are coming very much into use.

The Genoese are laborious, and, on the whole, a robust and well-looking people; but the Ligurian character, both physical and mental, is very peculiar; and they have yet a strong feeling of nationality. Their dialect is almost unintelligible to a stranger. One national peculiarity will, it is to be hoped, long remain unaltered—the exceedingly simple, graceful head-dress of the women, consisting in the higher classes of a muslin scarf (*pezzotto*) pinned to the hair and falling over the arms and shoulders, allowing the beautiful faces and hair of the wearers to be seen through it; this costume is general amongst the higher and middle classes during the summer, but in the colder season is replaced by the French bonnet. The lower orders wear a long calico scarf printed in most gaudy colours, called *Mezzaro*, manufactured in considerable quantity about Genoa.

To the beautiful road of the Riviera through which the traveller has passed, Genoa forms a very worthy termination. "I have now seen," says a most competent observer, "all the most beautiful cities of the South, and have no hesitation in ranking this after Naples and Constantinople. But the charm of the latter ceases on landing, whereas the interior of Genoa does not disappoint our expectations. The streets indeed are narrow; but, to say nothing of the obvious convenience of this in a hot climate, it does not of course produce the gloom which it does in our northern cities. We too naturally attach the idea of small mean houses to narrow streets, whereas these are lined with magnificent palaces. In this respect, as well as in the massive and

florid character of these edifices, Genoa bears a considerable resemblance to La Valletta, in Malta; but in that island architecture has something of an oriental cast; here it has adopted a more festive character."—*Rose*.

The port, round which "Genova la Superba" extends, is terminated at either extremity by two piers, the *Molo Vecchio* and the *Molo Nuovo*. Near the land end of the western pier stands the Fanale, or lighthouse, built 1547; the tower rises out of the rock, to the height of 247 feet (76 mètres) above its base, or 385 feet (118·5 mètres) above the level of the sea. Several towers had previously stood here in succession. The last, called the *Briglia*, or *Bridle*, was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The lighthouse should be ascended for the view which it affords. The machinery of the light is excellent, being on the Dioptric or Fresnel principle now so generally in use in Great Britain. It exhibits a revolving, flashing light, and in clear weather may be seen from a distance of 30 marine miles; in addition to this principal light there is a smaller one on the extremity of the E. or old mole, and another, a coloured one, on the W. or new mole head. Close to the foot of the lighthouse is the quarantine establishment. On the N. side of the harbour is the *Darsena* (dockyard and arsenal), which was established in 1276; the first expenses of the works being furnished by the spoils made by Tomaso Spinola, in 1276. It now exhibits considerable activity. A very fine dry dock has been recently added to it, capable of admitting the longest steam or line-of-battle ship; it was constructed by Col. Sauli, an eminent engineer officer, at an expense of 2,725,000 fr., and as a work of engineering would do honour to any country. Here also is the *Bagne*, or prison for the convicts, who are still called galley-slaves, although galleys no longer exist. They, now 800 in number, are employed, in gangs, in the public works in different parts of the city, and are dressed in red clothes

and caps. The caps of those who have committed murders have a band of black, while those whose caps have a yellow one have been condemned for theft or other crimes. The great majority of the former are from the island of Sardinia. It is the custom, if they behave well, to pardon them at the expiration of half their sentence.

The small but respectable *Navy* of Sardinia is on the English model, and is as superior in efficiency to the *Navy* of any other Power, except France, on the shores of the Mediterranean, as the Genoese sailors are to all other Italians. Young men of good families are much encouraged to enter the service.

The *Porto Franco*, which is on the E. side of the harbour, near the end of the *Molo Vecchio*, is a collection of bonded warehouses, surrounded by high walls, and forming a small town, and with only two gates, one towards the sea, the other towards the city: the most recent portions were built in 1642. It contains 355 warehouses, which are filled with goods, and the rates are high. According to ancient regulations, entrance is forbidden (except by special permission) to the military, the priesthood, and womankind; all these being, as it should seem, equally liable to suspicion. The *Porto Franco* is under the management of the Chamber of Commerce. The *Facchini*, or porters employed in the *Porto Franco*, form a privileged corporation. There are two classes, the *Facchini di Confidenza*, who are employed in the interior of the warehouses, and the *Facchini di Caravana*, who carry out the goods. The latter were formerly *Bergamaschi*, and the calling hereditary in their families. They enjoyed an exclusive privilege since 1340. They were recruited, not from Bergamo itself, but from certain towns in the Val Brembana, to the N. of it. They sold their privileges to their fellow-countrymen at high prices. Of late years this system has fallen into disuse, and the porters are now recruited from the Genoese.

Close to the *Porto Franco* is the *Dogana* (custom-house), and from thence to the *Darsena*, along the quay of the

port, extends the new portico, constructed in 1839, under which are shops; above is a terrace on which is an agreeable walk affording a full view of the harbour. The branch Rly. from the principal station to the Portofranco, runs along the base of these arcades.

The city has been repeatedly increased in size, and its walls as often enlarged. It is said that some traces of the Roman walls are discernible. The first modern fortifications were erected in 935, extending from the Fort of S. Giorgio above the modern Rly. station to San Andrea. In 1155 the Genoese raised another circuit, for the purpose of resisting the impending attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the *Porta Vacca*, or *Cow-gate*, a fine and lofty Gothic arch, between two towers. Above are pendent the huge links of one of the fragments of the chain that closed the Porto Pisano, carried off by the Genoese as a trophy of the great naval victory which they gained over their commercial and political rivals.

Another circuit was begun in 1327. In this many of the previous suburbs were included. It is in the semi-modern style of fortification, but very strong. The ramparts afford very agreeable promenades, and are connected on the E. with a public garden, called the *Acqua Sola*, which affords a delightful walk.

The third circuit, at a considerable distance from the second, runs all round the hills which command the town: it was planned in 1627, but not really begun till 1630, and completed in 1632; it has since been greatly strengthened. These lines, which form a vast semicircle, seven miles in circumference, are supported by numerous detached forts, redoubts, and outworks, crowning hill after hill, and constituting the largest town fortifications in Europe, those of Paris excepted. If Genoa should again sustain the calamity of a siege, it is upon these lines that its defence must depend.

In the first instance, they were erected to protect the city against the

present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele Duke of Savoy, threatened the very existence of the Republic; and they were, in great measure, raised by voluntary contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, without receiving either provisions or pay. All the citizens contributed individually, besides the donations made by the different trades, public bodies, and corporations. One Carmelite friar raised 100,000 lire by collections after his sermons. Within these walls Masséna sustained the famous siege of 1800. The city was invested by land by the Austrian troops, the British fleet, under Lord Keith, assisting them. Masséna was at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison, and still more the inhabitants, suffered the greatest misery from famine. Of the 7000 troops under Masséna, only 2000 were fit for service when they surrendered. The number of the inhabitants who died of the famine, or of disease produced by famine, exceeded 15,000. Since the peace of 1815 the fortifications have been considerably increased and strengthened, so that, with its communications by sea open, Genoa may now be considered impregnable, and only to be reduced by a lengthened blockade or, in other words, starvation. The present garrison amounts to 7000 men, but double that number would be necessary to man its works, in the event of a siege by any great continental power.

Genoa is, like Bath, very up and down. Many parts of the city are inaccessible to wheel-carriages; nor are the smaller *vicoli* peculiarly convenient for foot-passengers. Through these the trains of mules, with their bells and trappings, add to the busy throng. In the older parts of the town the houses have an appearance of antique solidity, whilst those in the more modern streets, the *Strada Nuova*, the *Strada Nuovissima*, the *Strada Balbi*, the *Strada Carlo Felice*, and the *Strada*.

Carlo Alberto (now in progress), are all distinguished for their magnitude; and the first, the *Strada Nuova*, for its unparalleled splendour.

"Genoa may justly be proud of her palaces: if you walk along the three continuous streets of Balbi, Nuovissima, and Nuova, looking into the courts and staircases on each hand as you proceed, you may indeed think yourself in a city of kings. The usual disposition exhibits a large hall supported partly on columns leading to a court surrounded by arcades, the arches of which likewise rest upon columns. Sometimes, on one side of the street, these courts are on a level with the external pavement; while on the other the rapid rise of the ground is compensated by a flight of marble steps. Beyond this court is the great staircase rising on each hand, and further still is frequently a small garden, shaded with oranges; so far the composition is admirable. It is invariably open to public view; and the long perspective of halls, courts, columns, arches, and flights of steps, produce a most magnificent effect; and this is still further enhanced when the splendour of the marble is contrasted with the dark shades of the orange-groves. But the chief merit of the buildings lies in these parts. There are internally fine apartments, but by no means of magnificence corresponding to that of the entrance. The other streets of Genoa are mostly narrow and dark: but even here some noble edifices are found."—*Woods*.

The objects most worthy of the attention of the passing traveller who has but little time to devote to Genoa, are these: the Strada Nuova, Nuovissima, Balbi, and Carlo Felice; the Piazza delle Fontane Amoroze; the Palazzi Brignole, Serra, Balbi, and Doria Pamfili; the Cathedral and the Strada degli Orefici. These may all be visited in the course of one day. They will be found described, with other objects of interest, in the following pages.

The *Strada Nuova* was built in 1552, on ground purchased by the republic, with the buildings upon it, then of dis-

reputable character; this street contains six principal palaces on the N., and seven on the S. side. Of these, all except two are by Alessio.

Just at the entrance of the *Strada Nuova*, but in the *Strada Nuovissima*, is the *Palazzo Brignole* (one of three belonging to that family): the portal is supported by two gigantic Terms.

In the *Strada Nuova*, No. 53, the *Palazzo Brignole Sale*, or *Palazzo Rosso*, is considered by some as the most remarkable for its architecture. The cortile is fine: and from the marble-paved terrace into which its upper story opens there is a beautiful view of gardens and palaces. This palace contains the best private collection of pictures in Genoa. The principal are the following:—Great Hall. Several pictures by artists of local character and fame. The Rape of the Sabines, by *Valerio Castello*, a Genoese; four pictures by *Guido Bono*, of Savona, &c. In the room called "*La Primavera*" are some extremely fine portraits by *Vandyke*, especially those of the Marquess and Marchioness Brignole Sale, the Marquess on horseback;—a noble picture; portrait of the Prince of Orange, by the same; id. of *La Marchesa Adorno Brignole*; *Titian*, of a bearded man, and a young man in a fur pelisse; *Francia*, a man holding a paper in his hand. A portrait of a man holding a paper in his left hand, by *Paris Bordone*; that of an armed soldier by *Tintoretto*: the portraits of a father and son (names unknown), by *Vandyke*, are as fine specimens of this master as can be seen in Flanders. Second room—called "*dell'Estate*." A singular and most highly finished half-length of a man with a long beard, by *Luca d'Olanda*, painted on wood; and *S. Jerome*, with a Crucifix, by the same: *Guercino*, our Saviour driving the traders from the Temple; *Luca Giordano*, *Olindo* and *Sofronia*. A beautiful sketch of the Nativity, by *Paul Veronese*; our Lord bearing his Cross, by *Lamfranco*, a small picture, very fine; a well-drawn and coloured half-length of *St. Sebastian*, by *Guido*. Third room—

called "*dell'Autunno*." The Virgin enthroned, with the Infant in her arms, and Saints standing round, by *Guercino*, a specimen of his rich colouring; a fine *Andrea del Sarto*, the Virgin and Child, with St. John and St. Elizabeth, like one by the same artist in the Marquis of Westminster's gallery; a young man in a furred garment, by *Titian*; a father and son, half-lengths, by *Bassano*; and a sketch of St. Mark (also a half-length), by *Guido*. *Palma Vecchio*, the Adoration of the Magi; *Guido*, a Madonna; *Bellini*, portrait of Filelfo. Fourth room—called "*L'Inverno*." Judith giving the head of Holofernes to a slave, by *Paul Veronese*; "She has just taken it off, and the bleeding neck is towards the spectator, a disgusting object; the picture is finely done, and of good tone."—*T. P.* The Pharisees questioning our Lord on the Tribute Money, by *Vandyke*, very fine, especially the heads of the two Jews; a beautifully coloured Flight into Egypt, with attendant Angels, by *Carlo Maratti*; a beautiful specimen of *Piola*, a Genoese,—a Holy Family with St. John offering a Butterfly to the Infant Jesus; another Holy Family, attributed to Raphael; a portrait of a man in a black dress, by *Rubens*. *Domenichino*, St. Roch; *Baroccio*, Sta. Caterina. The Fifth Saloon is merely a room of communication, with architectural subjects, representing a Temple of Diana, by *Viviani*; the figures by *Domenico* and *Paola Piola*, Genoese artists. Sixth Saloon, "*della Vita dell'Uomo*." A beautiful portrait of the Marchioness Geronima Brignole, with her daughter, standing, by *Vandyke*: by the same hand is the picture of a man in a Spanish costume: "both are freely and full painted, but too black."—*T. P.* The portrait of a woman holding a fan, by *Paul Veronese*, is more singular than beautiful. Two *Albanis*, our Lord appearing to Mary Magdalene, and the Car of Love, are fine small pictures. *Agostino Caracci*, Jesus and Sta. Veronica; 2 small pictures of Tobias, by *Poussin*; *Andrea Sacchi*, Dædalus and Icarus. Saloon, "*della Virtù patrice*," entirely hung, as well as painted

in fresco, by *Deferrari*, a Genoese, with pictures representing subjects of Roman heroism. The other rooms may be passed without much remark: there are several pictures interesting as specimens of the Genoese school. In the Eighth Saloon, or "*della Sibilla*," are portraits of the three Doges of this noble family; and in the Saloon "*dell'Alcove*," are portraits of two more of the family, by *Rigaud*. In the last room, called "*della Gioventù in cimento*," *Rubens*, 2 portraits of himself and wife; *Pablo Veronico*, Martyrdom of Santa Giustina; *Guercino*, Cleopatra; a fine specimen of the painter's later style; *Giorgione*, a pretended portrait of Columbus.

Palazzo Doria Tursi, in the Strada Nuova, now occupied by the municipality, the Guildhall of Genoa; it formerly belonged to the Queen Dowager of Sardinia, and was occupied by the Jesuits until their expulsion. The façade is grand, and is flanked by terraced gardens. The architect was Rocca Lurago, of Como, who built it for Nicolo Grimaldi the Monarca, from whom it passed to one of the descendants of A. Doria, created Duke of Tursi. In the lower cortile are some very mediocre frescoes of Genoese history, removed from the Ducal Palace. On the first floor in the ante-room of the hall, where the town council assembles, is a marble pedestal, on which stands a bust of Columbus, and in a recess under it, a box containing some interesting MSS. of that great navigator; especially 3 autograph letters, one to the Banco di S. Giorgio accompanying his will (1502), by which he bequeathed one-tenth of all he possessed to that establishment and an authenticated copy of all the documents connected with the honours conferred upon him by the Kings of Spain; a second letter on the same subject, and the third to Oderigo, the Genoese agent in Spain, complaining that the bank had never acknowledged the receipt of the will. It may not be out of place to state that no trace of the will has been discovered amongst the records of the Banco di S. Giorgio, and that the only record of the last wishes of the

discoverer of the new world, is a copy in the archives of his Spanish descendant, the Duca di Veraguas, at Madrid. These precious MSS. were discovered among the papers of the Cambiaso family some years since, having been fraudulently obtained from the archives of S. Giorgio, a too common practice of late years in Italy; they are now preserved under triple lock and key. In another room of the Municipality are a few good Dutch pictures, formerly in the ducal palace; one by *Albert Durer*, another by *Maëuse*, and a third probably by *Van Eyck*: as they are in the apartments of the Mayor (Sindaco), they can only be seen when his worship has left his office.

Here is kept one of the most remarkable monuments of the history of Genoa. It is a bronze table, containing the award made A. V. C. 633, by Quintus Marcus Minutius and Q. F. Rufus, between the *Genueses* and the *Vituri*, supposed to be the inhabitants of Langasco and Voltaggio, in the upper valley of the Polcevera, who had been disputing about the extent of their respective territories, and had petitioned the Senate in an appeal from the local jurisdiction of the Genoese authorities. This boundary question was most carefully investigated: the landmarks are set out with great minuteness, and clauses are inserted respecting rights of common and commutation rents, with as much accuracy as we should now find in an Inclosure Bill. The table was discovered in 1506 by a peasant, whose name has been preserved, one Agostino, when digging his land at Isosecco, near Pedemonte, 6 m. from Genoa. He brought it to Genoa for the purpose of selling it as old metal; but the matter coming to the knowledge of the senate, they purchased it for the commonwealth.

Palazzo Serra, Strada Nuova, No. 49, by Alessio. The entrance, which is modernised, is richly decorated; and *Semino* and *Galeotti*, Genoese artists, painted the ceilings, &c., of the principal rooms. The saloon is particularly rich: the gilding, said to have

cost a million of francs, the white marble bas-reliefs, the caryatides, the mirrors, the mosaic pavement, procured for this palace its name of the *Palazzo del Sole*. The entresol has been recently fitted up by a bachelor member of the family, in a style of richness and magnificence, seldom to be met with even in the dwellings of royalty.

Palazzo Adorno contains some good frescoes by *Taveroni*, from subjects of Genoese history.

Palazzo Spinola (Ferdinando), formerly *Palazzo Grimaldi*, Strada Nuova, No. 44, opposite the last, a large and fine building, with good pictures. The Hall.—Frescoes by *Semino*; a man on horseback by *Vandyke*. First Saloon.—Two fine portraits by *Andrea del Sarto*; a remarkable portrait of a Philosopher in a black dress, by *Sebastiano del Piombo*; a finely preserved and beautifully painted circular picture of the Virgin and Child, by *Mecherino da Siena*, more commonly known by the name of *Beccafumi*; a Venus, by *Titian*; and a fine head, by *Vandyke*.—Third Saloon.—A Crucifixion by *Vandyke*; a Holy Family, *Gian. Bellini*; and the same subject, with two Saints, by *Luini*.

Palazzo Lercaro Imperiale. A striking façade, opening into a cortile of equal excellence. The first floor is now occupied by the club or casino, where strangers, residing at Genoa for some time, can easily obtain admittance.

The *Palazzo Spinola* (*Giov. Batt.*); containing the following pictures:—*Æneas* and the Cumæan Sibyl, *Carbone*; Madonna and Child, *Vandyke*; Joseph before Pharaoh, *Le Sueur*; St. Sebastian, *Guido*; Madonna and Child sleeping, *Guercino*; the Family of Tobias, *Domenichino*; Holy Family, and Abraham's Sacrifice, *Borgognone*; Marriage at Cana, *Bassano*; the Adoration of the Kings, *Parmeggiano*; the Flight into Egypt, *Guido*; a Woman and Child, and a Woman with two Men, *Ann. Caracci*; the Woman of Samaria, *Luca Giordano*.

Palazzo Doria, via Nuova, built by the Spinolas, contains a fine full length portrait of a Lady of this noble house

by *Vandyck*; and a remarkable picture of a Duchess of Sforza Cesarini, by *Leonardo da Vinci*.

The *Strada Nuova* opens into an irregular open space, called the *Piazza delle Fontane Amoroze*, containing some fine buildings, of which the principal are the

Palazzo Negroni, No. 24, a wide-spreading and noble front; there are here some good pictures—*Tarquin* and *Lucretia*, by *Guercino*; and some interesting frescoes, relating to the deeds of the *Negroni* family, by *Parodi*.

Palazzo Spinola, (*Massimiliano*), *Piazza delle Fontane Amoroze*, a fine edifice of the 15th century, built of alternate layers of white and black marble; in front are four niches containing full length statues of members of the family with inscriptions in Gothic characters beneath. This palace contains some of the earliest frescoes of *Cambiaso*, in particular the *Combat of the Titans*, which he executed at eighteen years of age.

The *Strada Carlo Felice*, which connects the *Piazza delle Fontane Amoroze* with the *Piazza Carlo Felice*, is of recent date and has less architectural splendour than the *Strada Nuova*, but it is broad and regular. It is chiefly occupied by shops.

Palazzo Pallavicini, *Strada Carlo Felice*, No. 327. The name of this family is said to have been *Pelavicino*, or *Strip my Neighbour*. A member of this family acted in England in conformity to the supposed signification of his patronyme. This was

—“Sir Horatio Palvasene,
‘Who robb’d the Pope to pay the Queen.’”

He was receiver and banker of the court of Rome during the reign of *Mary*; and having a good balance in his hands at the accession of *Elizabeth*, could not then reconcile himself to the iniquity of letting so much money go out of the country to be employed against his new sovereign. He built *Babraham* in *Cambridgeshire*, and became afterwards allied by marriage with the *Cromwells*. The palace contains a collection of pictures, many of which are of great merit.

The following may be specially no-

ticed:—*Salone della Camina*.—A finely coloured *Magdalene*, painted on copper, by *Annibale Caracci*, and an unfinished picture, on copper also, by *Lud. Caracci*, are beautiful. The *Sacrifice of Abraham*; *Hagar* and *Ishmael*; and *Bathsheba* bathing, are good specimens of *Franceschini*. A *Descent from the Cross*, painted on wood, divided into three compartments, by *Luca d’Olanda*, is a fine specimen of an early and peculiar style. A *Drunken Silenus*, with other figures, by *Rubens*, and the *Woman taken in Adultery*, by *D. Crespi*. *Mutius Scævola* before *Porsenna*, by *Guercino*.

Salone della Conversazione.—*Cleopatra*, by *Semino*, considered the chief d’œuvre of this artist. Two large pictures of *Shepherds* sacrificing to *Pan*, and of *Romulus* exposed, are by *Castiglione*. *Coriolanus* before *Rome*, his wife and children, by *Vandyke*, is beautiful and large. A *Venus* and *Cupid*, by *Cambiaso*, and *Music*, by *Guercino* (above the door), are pleasing pictures.

Salone.—*Mary Magdalene* carried to *Heaven* by *Angels*, by *Franceschini*. The celebrated *Madonna della Colonna*, by *Raphael*; apparently injured by cleaning and restoration. The *Journeying of Jacob* and his *Family*, by *Bassano*; a half-length of *St. John the Baptist*, by *Ann. Caracci*; and two good specimens of *Strozzi*, especially that representing the *Virgin in Prayer*.

Salone d’Estate.—*Diana* and her *Nymphs* surprised by *Actæon*, a fine and perfect *Albano*; a highly finished and beautiful *Virgin* with the *Infant* sleeping, by *Franceschini*; two curious pictures of sacred subjects, by *Luca d’Olanda*; and a *Repose* in *Egypt* by *Albert Durer*.

At this palace may be obtained cards of admission to the gardens of the *Villa Pallavicini* at *Pegli*. (See p. 81.)

The *Strada Balbi* has some very fine buildings, as the

Palazzo Balbi, a fine palace built in the early part of the 17th century from the designs of *Bartolomeo Bianco*; the portico, supported by 3 orders of marble columns, is very rich; as are the vaulted ceilings, cornices, &c., painted

and decorated by Genoese artists. It contains a good collection of pictures, amongst which are the following:—

In the *Great Hall*, a fine equestrian portrait by *Vandyke*; Joseph interpreting the Chief Butler's Dream, the chef-d'œuvre of *Bernadino Strozzi*, called "the Capucino," whose works are much prized in Genoa, of which he was a native: he was a Capuchin monk, and self-taught artist.

First Sala a Madonna and St. Catherine; and a St. Jerome by *Titian*; a Martyr, *Agos. Caracci*; St. Catherine, *Annibale Caracci*; Christ's Agony in the Garden, designed by *M. Angelo*, finished by *Sebastian del Piombo*; Madonna, by *Andrea Mantegna*; Innocence, by *Rubens*; Cleopatra, Lucretia, by *Guido*.

Second Sala.—Three fine *Vandykes*, portraits; in one, the head is by *Velasquez*: it was a portrait of G. Paul Balbi, chief senator, who being banished from Genoa, it was feared the mob would destroy his picture; and to save it *Velasquez* painted the head of Philip II. of Spain over the features of the disgraced Balbi.

Third Sala.—St. Jerome, by *Guido*, forcible and vigorous; Conversion of St. Paul, by *M. A. di Carravaggio*; A Holy Family, the Nativity, by *Luca d'Olanda*; St. Joseph, the *Capucino*; Magdalene, *Annibale Caracci*.

Library.—A Market, *Bassano*; Andromeda; Cleopatra, both by *Guercino*.

Gallery.—Holy Family, by *Pierino del Vaga*; a Magdalen, by *Guido*; Sta. Caterina, by *Parmigianino*; a portrait of a Doge of Venice, by *Paul Veronese*; of a Spanish prince, by *Vandyck*; a Crucifixion, by *Emeling*; a Holy Family, by *Garofalo*; and the Communion of St. Jerome, by *Filippo Lippi*.

Palazzo Reale. Formerly belonging to the Durazzo family, was purchased by the king in 1815, and splendidly fitted up by Charles Albert in 1842, as a royal residence. The interior cannot be seen when the Royal Family is at Genoa. The front is nearly 300 feet in length; it was built from the designs of G. A. Falcone and P. F. Cantone. It con-

tained* a fine collection of pictures, amongst which were, in the *Salone*, several portraits of the royal family of Spain, the Durazzo family, &c., interesting from their authenticity; and two large historical pictures, representing the reception of Durazzo, ambassador from Genoa, by the Sultan, one by *Piola*, the other by *Bertolotto*.

Salone di Giordano. A portrait by *Vandyke*; another by *Tintoretto*: the two chief pictures in the room are Olindo and Sophronia; and the Transformation of Phineas by Perseus, both by *Luca Giordano*.

Salone della Cappella. A Mussulman, by *Rembrandt*: our Lord in the Manger, by *Titian*.

Salone dell'Aurora. Portrait of the Emperor Joseph II.; two pictures of Saints, by *Cappuccino*; a sketch for the Martyrdom of St. Peter, by *Guido*.

Salone del Tempo. A female head, by *Titian*; a large Holy Family, with many figures, by the same artist; two heads, by *Tintoretto*; two battle-pieces, by *Borgognone*; several pictures, chiefly of animals, by *Greghetto*.

Salone di Susanna, so called from the principal picture in it, *Susannah* and the Elders, by *Rubens*.

Salone di Paolo, so called from the fine picture by *Paolo Veronese*, representing the feast given to our Lord in the house of the Pharisee, and the Magdalene at his feet, now removed to Turin: an excellent copy or duplicate remains here. Some good antique statues are also in this hall, and four modern ones by *Filippo Parodi*, and some others. *Domenico Parodi* executed the paintings and gildings which decorate the ceiling and walls of this gallery. Beyond it are two fine rooms painted in fresco, in one of which is the much admired bust of Vitellius.

There is in this palace a contrivance of a small *boudoir*, which can be hoisted up and down from the queen's apartment on the third floor, so as to save her Majesty the trouble of going up stairs.

* Many of the pictures formerly in this palace have been removed to the royal gallery at Turin.

Palazzo della Università, Strada Balbi. This building was erected at the expense of the Balbi family. The vestibule and the cortile are amongst the finest specimens of the kind. Two huge lions are placed at the top of the staircase, whose walls are covered with curious inscriptions from suppressed churches. The halls are decorated with frescoes by Genoese painters and with oil pictures. The Hall of Medicine contains some bronze statues by Giovanni di Bologna, and in the Great Hall are six of the Cardinal Virtues by the same sculptor, whilst in a third room above are a great number of his bas-reliefs in bronze. The museum of natural history is interesting, as containing a complete collection of the birds and fishes of this part of Italy. The library, which is open to the public, contains about 45,000 books. The University consists of three faculties, Law, Medicine, and Humanities. In each faculty there is a senate composed of twelve doctors, by whom the degrees are conferred. In the church belonging to the University is a bas-relief in bronze, and in the sacristy another—the Descent from the Cross, good, by *Giov. di Bologna*. Behind the University Palace is a Botanic Garden.

Palazzo Durazzo, formerly Balbi, or *della Scala* (of the Stairs), in the Via Nuova, is one of the finest of the Genoese palaces: it was erected in the 17th century for the Balbis, by *Bart. Bianco*; its façade is one of the most extensive in the City. The court is surrounded by a Doric colonnade of white marble, from a corner of which opens the magnificent flight of stairs which has rendered it so celebrated. The 2 statues of Union and Force, on each side of the entrance, are by *F. Rovaschio*. The Palace contains several good pictures.

1st. room on the left: an *Ecce homo*, by *Ludovico Caracci*; St. Peter, by *Annibale Caracci*; S. Catherine, by *Paolo Veronese*; 2 circular portraits, by *Rubens* and *Vandyck*.

2nd saloon: Christ and the Pharisees, or the Tribute Money, by *Guercino*; *Flight into Egypt*, by *Simone da*

Pesaro; the Oath of Gertrude, mother of Hamlet, by *Pellegrini*; a Magdalen, by *Titian*, injured by restorers; the Woman taken in Adultery, by *Procaccini*.

3rd saloon: 4 fine portraits of the Durazzo family, by *Vandyck*; Philip IV., by *Rubens*; Jesus appearing to Mary, the Martyrdom of St. Sebastian, and Venus weeping over Adonis, all by *Domenichino*; 3 pictures of Philosophers, by *Spagnoletto*.

Palazzo Imperiale, near the Piazza del Campetto. This palace is much decayed and neglected. In the soffit are frescoes, with mythological subjects in the compartments.

To detail the palaces of Genoa would be impracticable in the present work, yet one more must be noticed, which, from its situation, is the most striking of them all: the *Palazzo Doria Pamfili*, situated beyond the Piazza di Aqua Verde, without the Porta di San Tomaso, and the gardens of which extend to the sea-shore. These gardens, with the palace in their centre, form a noble feature in the panorama of the port of Genoa.

This magnificent pile, originally the Palazzo Fregoso, was given to the great Andrea Doria, in 1522, and improved, or rather rebuilt, and brought to its present form, by him. The stately feelings of this Doria, who is emphatically called "Il Principe" (for that title of dignity had been granted to him by Charles V.), are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catolici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi et successoribus instauravit. M.D.XXVIII." The architect who directed Doria's alterations was Montorsoli, a Florentine, but many portions were designed by the celebrated Pierino del Vaga, who has here left some of the best productions of his pencil. Pierino, poor, sorrowful, and needy, driven from Rome by the calamities which had befallen

the Apostolic city when stormed by the Imperialists in 1527, was kindly received by Doria, who became his patron, giving him constant employment. He worked here, not merely as a painter, but as a general decorator; and it was Doria's express wish to reproduce in his palace as much as possible, the magnificence of the buildings which Raphael had adorned at Rome.

The decorations introduced by Pierino in this palace were exceedingly admired; and he became, in fact, the founder of the peculiar style which prevails in the other palaces by which Genoa has been so much adorned. In the gallery that leads to the terraced garden are the portraits of Andrea Doria and his family. The figures are in a semi-heroic costume; Andrea Doria is grey-headed, his sons are helmeted, and supporting themselves upon their shields. Beyond this gallery you look upon the garden, where are walks of cypress and orange, fountains, statues, and vases. In the background are the moles, the lighthouse, and the sea. The fountain in the centre represents Andrea in the character of Neptune. Over another fountain is a fanciful mermaid or merman, the portrait of one which, according to popular belief, was caught at Genoa. Opposite to the palace, on the street front, is another garden belonging to it, bordered by a graperies. In this garden is the monument raised by Doria to "*Il gran' Roldano*," a great dog which had been given to him by Charles V.: here also is a grotto built by Alessio, in its time much admired, but now almost a ruin. The successive employments held by Doria enabled him to acquire great wealth. With these riches he was able to keep a fleet of 22 galleys; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa, 11th Sept. 1528, from the heavy yoke which they imposed.

"Questo è quel Doria, che fa dai Pirati
Sicuro il vostro mar per tutti i lati.

Non fù Pompeo a par di costui degno,
Se ben vinse, e cacciò tutti i Corsari;
Però che quelli al più possente regno
Che fosse mai, non poteano esser pari;

Ma questo Doria sol col proprio ingegno
E proprie forze purgherà quei mari;
Sì che da Calpe al Nilo, ovunque s'oda
Il nome suo, tremar veggio ogni proda.

Questi, ed ognaltro che la patria tenta
Di libera far serva, si arrossisca;
Nè dove il nome d' Andrea Doria senta,
Di levar gli occhi in viso d' uomo ardisca.
Veggio l'arlo, che 'l premio gli augmenta;
Ch' oltre quel che in commun vuol che
fruisca,

Gli dà la ricca terra, ch' ai Normandi
Sarà principio a farli in Puglia grandi."

Orlando Furioso, cant. xv. 30-34.

It was under Doria's influence and counsel that the form of government was established in Genoa which lasted till the French revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty. The Dorias are still numerous at Genoa, but the elder branch, since its alliance with the Papal Pamflis, resides at Rome; the palace is generally let, and is in good preservation, it has recently been occupied by two Milanese noblemen. The statements, that the decorations by P. del Vaga had been injured of late years, are unfounded.

The *Duomo* or *Cathedral* of *St. Lorenzo* was built in the 11th century, consecrated in 1118, by the Pope Gelasius II., and restored about 1300. The front belongs to the latter date. The intention was, probably, to erect two towers, but of these only one has been executed, and that at a later period, and it does not preserve the character of the rest of the building. There is not the least trace in this edifice of the taste which prevailed at Pisa and Lucca. Some of the columns of the portal were taken from Almeria, as part of the spoils won at the capture of that city, 1148: among the vestiges of an earlier period are the curious pilasters of the door on the N. side of the church, exhibiting monsters and runic knots, and the rude basso-relievos encrusted on the principal front. Over the principal entrance, is an ancient bas-relief representing the Martyrdom of *S. Lorenzo*, with some quaint figures.

In the friezes are inscriptions, from which we ascertain that the N. side was completed in 1307, and the S.

the Genoese republic by Leo X. In 1814 a negotiation was opened for its purchase by an Englishman for 100,000 fr. The fee demanded for seeing it is 1 fr.

San Giovanni di Prè, near the dockyard, formerly the Church of the Knights of St. John, built in the 13th century; some of the round arches of the original edifice are still visible; the present entrance has been cut into the tribune at the E. extremity of the old church, at a comparatively recent period. It was in the rich convent, to which this church was attached, that Urban V. resided on his return from Avignon.

San' Siro. The most ancient Christian foundation in Genoa, and associated with important events in its history. It was originally the cathedral, under the title of the *Basilica dei Dodici Apostoli*, but San' Siro, or Cyrus, an ancient bishop, became its patron, and in 904 the episcopal throne was translated to St. Laurence. In this church the assemblies of the people were held. Here Guglielmo Boccanegra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of government, and its profits and pleasures also, had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for the great changes which the constitution afterwards sustained. Here, in 1339, Simone Boccanegra was created the first Doge of Genoa, amidst cries of "*Viva il popolo!*" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people. All traces of the original building are destroyed, or concealed by recent adjuncts and reconstructions. The roof is painted by *Carlone*. Eleven painters of this name have left their productions in Genoa and the Riviera. This Carlone was born at Genoa in 1594, and died at an advanced age. Some of the other paintings are, the Saviour disputing in the Temple, *Bernardo Castello*. The

Adoration of the Shepherds, *Pomerancio*. Saint Catherine of Sienna, *Castelli*.

San' Matteo, built in 1278, was under the patronage of the Doria family. The front, which is of plain Gothic, is built in alternate courses of black and white marble. Five of the white courses bear inscriptions relating to the achievements of the family. The pilasters at either extremity of the façade, and on each side of the entrance door, present the banners of Genoa and of the Doria family. One of the inscriptions commemorates the great naval victory of Scarzola, September 7, 1298, over the Venetian fleet, commanded by Andrea Dandolo, by the Genoese, under Lamba Doria, both being the most honoured names in the military annals of Italy. Over the door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior, which is small, was splendidly reconstructed at the expense of the great Andrea Doria. It is of the Corinthian order, discordant in its style with the exterior. Montorsoli, the architect, was also a good sculptor; and he executed the two figures of children upon the tomb of Andrea Doria, who is here interred in the crypt. In the adjoining cloister, of the early part of the 14th century, have been of late years arranged several sepulchral inscriptions of the Doria family, brought from the suppressed Church of S. Dominic, and others; and the remaining portions of the two colossal statues, which formerly stood before the Doria palace, and were thrown down and mutilated by the rabble in 1797. In the surrounding Piazza are some curious specimens of ancient domestic architecture—three palaces of the 15th century, over the door of one of which is an inscription, stating that it was given to Andrea Doria by the Republic: *Senat. Cons. Andrea de Oria Patriæ Liberatori Munus Publicum*.

San' Ambrogio or *di Gesù*, entirely built at the expense of the Pallavicini family. The interior is completely covered with rich marbles and paintings;

from the vaulting down to the pavement all is gold and colours. Here are several fine paintings:—The Assumption, by *Guido*: the Virgin surrounded by hosts of angels. The commission for this picture was sent to Bologna, and offered to the *Caracci* and to *Guido*; when the latter, being willing to execute it for half the price demanded by his competitors, obtained the order. The *Caracci* were much vexed; but when the picture was exhibited, they fully acknowledged its excellence. The Circumcision, over the High Altar, by *Rubens*, painted before he came to Genoa; and St. Ignatius healing a Demoniac, painted in this city. The altarpiece was executed whilst he was in ignorance of the height and the position whence it would be seen; but in the second picture he was able to adapt his figures accurately to their site. St. Peter in Prison, by *Wael*. The frescoes in the cupolas are principally by *Carlone* and *Galeotto*.

L'Annunciata is, like many other churches we have noticed, a monument of private munificence. It was built and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The very rich marbles of the interior give it extraordinary splendour. The roof has been recently regilt, and the church magnificently restored. Here is the "Cena" of *Procaccini*, a noble painting, but unfavourably placed.

Santa Maria di Castello, said to be built on the site of a temple of Diana, some of the columns of which still remain; it contains a quaint picture by *Ludovico Brea*, with a number of figures in odd costumes, and a pretended portrait of the Virgin and Child by *St. Luke*, of which the faces alone are painted, all the rest, even the frame and border, being in very rich and curiously worked metal.

The *Ch. of San Donato*, in front of which are fragments of the Pisan chains;—*San Luca*, painted in fresco by *Piola*, and many others, are worthy of notice, though perhaps not of a special visit, N. Italy—1854.

excepting from those who have much leisure at command.

The great *Albergo de' Poveri* is to the N. of the city, just outside the Porta Carbonara. It was founded in 1564, by Emanuel Brignole, and unites the care of the poor within its walls to the administration of many charitable endowments for their benefit. Thus, for example, the girls who marry out of the hospital receive a decent dowry. The house is very clean, and the proportion of deaths remarkably small. It is a stately palace, extending above 560 feet each way, and enclosing four equal courts, each about 170 feet square. The internal buildings, dividing the courts, form a cross, in the middle of which is the chapel, or at least the altar; the different inmates occupying the arms during the time of public service. It boasts a *Pietà* of Michael Angelo, in which the attitude and half-closed eyes of the Virgin seem to indicate that she is about to faint on the dead body of her Son, but the lips are firm. This poor-house will contain 2200 persons, and includes a manufacture of lace, linen cloths, and other objects.

In the chapel is also a statue of the Virgin ascending into heaven, by *Puget*, which is among the best works of that master.

The *Ospedale del Pammalone* stands on the W. side of the public gardens of the Acquasola. It was originally the private foundation of Bartolomeo del Bosco, a Doctor of Laws, 1430; and was built from the designs of Andrea Orsolini. It is a large and magnificent building, and contains statues of benefactors of the establishment. It has within its walls, on an average, 1000 sick and 3000 foundlings, and is open to the sick of all nations. The Deaf and Dumb Institution (*Sordi Muti*), founded by Ottavio Assarotti, a poor monk, in 1801, is much celebrated.

The hospital for the insane or Regio Manicomio, situated near the Porta Romana, is a very extensive foundation recently erected, consisting of six wings converging towards a central edifice: it is said to be very well conducted, and to contain 700 patients.

In and about Genoa there are as many as 15 *Conservatorie*. They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though none of the inmates take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans or the children of parents unable to maintain them. Of these, the largest is that of the *Fieschine*, founded in 1762 by Domenico Fieschi, for orphan girls, natives of Genoa, and which now contains about 250 inmates: they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers; and with these they are often enabled, not only to relieve their relations out of the house, but even to accumulate a small dowry. The situation of the house, to which large gardens are annexed, is very pleasant. The whole establishment is conducted kindly and affectionately: it remains under the patronage of the descendants of the family.

The *Teatro Carlo Felice* is the principal theatre, and is an elegant structure. It was opened in 1828, and is the third theatre for size in Italy, the Scala at Milan and the S. Carlo at Naples alone being larger. It is open for operas and ballets during the carnival and spring seasons, for the opera buffa in the autumn, and for the regular drama in the summer and the early part of December. The *Teatro Sant' Agostino* is open during the carnival for the regular drama, and the Teatro Colombo for Italian comedy.

The *Accademia Ligustica delle Belle Arti* is located in a public building in the Piazza Carlo Felice, close to the theatre. It was founded by private munificence, having been instituted by the Doria family; it is, however, insufficiently endowed. The society consists of *protettori*, or subscribing patrons, and of working academicians. It

contains a collection of ancient pictures, models, &c. It is said to have been useful in improving the designs and patterns employed in manufactures, but it has not produced any perceptible effect in the higher branches of art. In the same building is the Public Library, containing about 40,000 volumes, and liberally supported by the town council.

Palazzo Ducale. The interior of the principal range of the building, which contained the hall of the senate and the other chief apartments, was destroyed by fire in 1777. The present interior was rebuilt by Carlone. The vestibule is supported by 80 columns of white marble: a fine staircase of marble leads, on the rt. hand, to the apartments of the governor, on the l. to the hall of the senate. The hall is decorated by paintings, not of a high order, representing subjects taken from or connected with the history of Genoa. Of these, the best are copies from pictures of *Solimenti*, existing before the fire, of the deposition of the relics of St. John the Baptist, and the discovery of America by Columbus. There is also a large picture by *I. David*, representing the Battle of Pisa. The hall also contained statues of the great men of Genoa. These were destroyed by the French in 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by statues of straw and wicker-work, coated with plaster of Paris, with draperies of calico, which still remain.

This building was formerly the residence of the Doges of the republic, who held office for two years; it has been recently made over by the City to the Government. The fine front is now well laid open, the two unsightly wings being removed, and the space converted into an open square. The palace now contains the law courts, and several other offices connected with the public administration. The great dungeon tower, with its grated windows, is the only part of the residence of the Doges of former times now visible.

The Archiepiscopal Palace has some good frescoes by *Cambiast*.

The garden of the Marquis Negri

near the Acquasola is worthy of a visit. It contains some curious exotic plants.

In the *Land Arsenal*, in the Piazza d'Aquaverde, are many curious articles. These were formerly deposited in the Ducal Palace, with others, which were sold by the French, stolen, or dispersed: the residue was here collected. A rostrum of an ancient galley, some say Roman, some say Carthaginian, found in the port; but, though its origin may be uncertain, its antiquity and value are undoubted, no other similar specimen existing. A cannon of wood bound round with iron, said to have been employed by the Venetians in the defence of the Isle of Chioggia, when attacked by the Genoese fleet. A good store of halberts, partizans, and other weapons, many of unusual forms.

The *Loggia de' Banchi* (in the Piazza de' Banchi, close to the Hotel Feder) is an interesting monument of the ancient commercial splendour of Genoa. It consists of one large hall, the sides of which are supported by sixteen columns, now glazed in, built by Galeazzo Alessi (1570, 1596), being about 110 feet in length and 60 in breadth. The roof is skilfully constructed, the tie-beams being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is considered as a very bold effort in construction. This Loggia is now used as the exchange, where the merchants meet for business; in front of it is the place of meeting of the corn and oil merchants, a very busy scene during the hours of business at Genoa.

Hard by is the *Strada degli Orefici* (Goldsmiths' Street), being filled with the shops of the trade. Before the revolution they formed a guild or company, possessing many privileges and possessions, all of which are lost. One relic they yet preserve—it is a picture of the *Holy Family*, with the addition of St. Eloy, the patron saint of the smiths' craft, whether in gold, silver, or iron. It is upon stone, a tablet framed and glazed, in the middle of the goldsmiths' street, and surmounted by a wrought canopy. This

picture, attributed to *Pellegrino Piola*, is of a deep and harmonious colour, and beautifully drawn. It is said that Pellegrino was a pupil of Castello; that he was only 22 years of age when he painted this picture, and that it excited so much envy on the part of the master, that he caused his pupil to be assassinated. Others say that Pellegrino was assassinated by Giovan' Batista Carlone. Be this as it may, two things are certain—his violent death at an early age, and the extraordinary rarity and excellence of his paintings. It is impossible, says Lanzi, to define the style of the artist so early cut off; he was yet only a student, and a student employed in imitating the best models, preferring those which had most grace. He tried several manners, and worked in all of them with surpassing taste and care. When Napoleon was here, he desired much to carry away this picture for the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it;" and accordingly he yielded, and the picture remains.

The goldsmiths of Genoa excel in a beautiful fine flagree, either of gold or silver, which they work into bunches of flowers, butterflies, and other ornaments, principally designed for female dress. They sell them by the weight, at a price of about 15 per cent. above the value of the metal, exclusive of such addition to the price as they think, from the apparent wealth, ignorance, or carelessness of the purchaser, they are likely to obtain. These ornaments are very pretty, and are hardly to be procured out of Genoa; but the workmanship is scarcely equal to that of Malta, or of Cuttack in Bengal. They may be passed at the French custom-house at a small duty. Parodi in the *Strada degli Orefici*, and Loleo at the *Albergo della Croce di Malta*, can be recommended for their excellent assortments.

The *Compera*, or *Banco di San Giorgio* (Bank of St. George), of which the hall is now used as the Long Room of the custom-house, was the most ancient establishment of this description.

Europe. It was a combination, so to speak, of the Bank of England and the East India Company, being both a banking and a trading company. The colonies of Caffa in the Crimea, several ports in Asia Minor, and also Corsica, were under its administration, and the latter island is still studded with the towers and block-houses upon which the arms of the Bank are engraved. The Bank was managed with great ability and integrity; and most of the charitable and public institutions had their funds placed here at interest, which was considered, and justly, as a most secure investment. The French passed their sponge over the accounts, and ruined the individuals and the communities. The Bank of St. George arose in 1346, in consequence of the expenses and trouble which the republic sustained from the exiled nobles who had been expelled from the city. Fortifying themselves at Monaco, they collected a numerous train of other discontented and banished men, having nothing to lose and nothing to fear. They plundered the shores of the republic; and this marauding warfare became so profitable, that they were enabled to fit up a fleet of 80 galleys, with crews amounting to upwards of 20,000 men. The republic, not having the means of meeting the expenses of resisting them, negotiated with the richest merchants for a loan, which was *funded*; that is to say, the revenues of the state were permanently pledged for the repayment. With the money so raised the republic fitted out a fleet. The insurgents abandoned their position; and the result is curiously connected with English history. Very many of them entered the service of Philippe de Valois; and they were the Genoese cross-bow men engaged in the battle of Crécy, whose rout so greatly aided in the accomplishment of the English victory.

"Genova la Superba" appears most proudly in this old hall. All around are the statues of the nobles and citizens whose munificence and charities are here commemorated—the Spinolas,

the Dorias, Grimaldis, and others, whose names are so familiar in the annals of the republic. The statues are in two ranges, the uppermost standing, the lower sitting, all as large as life; most of them are of an earlier date than the 17th century, some of the 15th, and a few as late as the 18th; rendering the edifice one of the finest monumental halls which can be imagined. The ample, flowing, grand dress of the times contributes to this magnificent effect, combined with the truth and simplicity of the attitudes. Beneath each statue is a tablet or inscription, recounting the actions of those whom they commemorate:—one had founded an hospital; another had bought off a tax upon provisions which pressed heavily upon the poor; another had left revenues for endowing poor maidens. In this hall was the celebrated mediæval group, in marble, of a griffin holding in his claws an eagle and a fox (the latter two being allegorical representations of the Emperor Frederic II. and the city of Pisa). The inscription, still remaining, is:—

"Gryphus ut has angit,
Sic hostes Genua frangit."

In the smaller apartments adjoining are some other statues of the same description, and some curious ancient, though barbarous, pictures of St. George. In one room is a Madonna of *Domenico Piola*. The calligraphy of the inscriptions is very remarkable; some, in Gothic characters, have the perfection of the finest typography; and so compact and numerous are they, that the walls of the great hall alone would furnish matter to fill a volume.

On the exterior of the Dogana, fronted by three Gothic arches, are links of the Pisan chains. All this portion of the city is one continued monument of the ancient Genoese commerce. The lofty houses are supported by massy, crypt-like arches and vaulted apartments; on the other side is the rampart of the port. Beyond the Bisagno torrent is the dockyard where ships of war are built.

The Genoese, or Ligurians, from

the time of Virgil to Dante, and much beyond, have been the subject of great vituperation.

" Ah! Genovesi, uomini diversi
D' ogni costume, e pieni d' ogni magagna;
Perché non siete voi del mondo spersi?"
Inferno, xxxiii. 150—154

" Ah Genoese, of every grace devoid!
So full of all malevolence and guile,
Why are ye not at one fell swoop destroy'd?"
Wright's Translation of Dante.

But those who have resided here speak well of them now; and the splendid memorials of the charity of past generations raise at least a strong presumption in their favour.

ROUTE 12 (a).

PEDESTRIAN JOURNEY FROM NICE TO GENOA.

The road between Nice and Genoa is so very beautiful in every part, that it is worth while to traverse it on foot. It is not intended to give here any instruction as to journeys on foot; it will be assumed that the traveller has served an apprenticeship in Switzerland or the Tyrol. There, however, longer daily journeys may be accomplished than on the shore of the gulf of Genoa, at least during that part of the year when from the length of the day such a journey is most likely to be undertaken. Here there are fewer hours during which the sun does not render walking with a knapsack on the shoulders very fatiguing, and there are numerous objects and points of view which invite the traveller to stop. It will therefore be necessary to start very early, and to rest for a longer period during the middle of the day. The following notes suppose the journey between Nice and Genoa, a distance of about 142 m., to be performed in five days.

First day.—Starting from Nice not later than 4 A.M., pass along the Boulevards through the Piazza Vittorio to the Strada di Villa Franca: proceed straight up the hill till you come to a small inn on the rt.-hand side where four ways meet; take the one to the l., as that on the rt. leads to Villa Franca, and the other to *Ess*: after walking

about 2 m., you rejoin the main road: the ascent by this road is long and steep, but a distance of nearly 6 m. on the main road is saved, and the views are superb. Reach Turbia at 6½ or 7 A.M., stop ½ an hour to see the antiquities, and reach Mentone about 9 or 9½, dine there at the Poste, and rest till 4 P.M. Pass through Ventimiglia about 5½ P.M., stopping for some refreshment, such as lemonade or coffee, which may be had good, and reach San Remo at 8½ P.M. Sleep there. This is rather a long, though a most delightful day's work, and the traveller can, if he chooses, stop at Ventimiglia. He should be cautioned against passing the night at Bordighiera, where there is nothing which deserves the name of a decent or respectable Inn.

Second day.—Leave San Remo at 4 or 4½ A.M., reach San Lorenzo at 9; dine there and halt till 3 or 4 P.M.; the quarters are not very good, but the wine is tolerable. Reach Porto Maurizio at 5 P.M., halt for ½ an hour, and refresh, and reach Oneglia at 7 or 7½. Rest there for the night at the Hôtel de Turin.

Third day.—Leave Oneglia at 4 A.M. After passing the valley of Diano Marino, and coming down the hill, a small path through the vineyards leads to the beach, to skirt which saves some distance, owing to the curve of the main road. Just before reaching Lingueglia there is a large garden, where figs and lemonade may be had in perfection. Reach Alasio at 9 A.M., dine and rest till 4 P.M. Thence to Albenga is a charming walk. Reach Albenga at 6 P.M., and sleep there at the Hôtel d'Italie.

Fourth day.—Leave Albenga at 4 A.M.; reach Loano at 6½; passing along the beach, miss Pietra; and thus saving distance, reach Finale at 8½ A.M. Though the Inn there is not nearly so good, yet the pedestrian should push on for Noli, which he will reach at 10½, dine and rest till 4 P.M. From here through Vado by a charming road to Savona at 6½ P.M. The Hôtel la Posta is situated outside the town, on the high road; sleep there.

Fifth day.—Leave Savona as early

as possible, for it is rather a long day's march to Genoa. Reach Cogoletto (called by the country people *Coi'lo*) not later than 7 A.M.; refresh with coffee at the *Albergo d'Italia*. Reach Voltri at 10½; the Inn is indifferent: dine and rest till 3½ P.M.; reach Sestri at 7½; halt half an hour, and reach Genoa at 9½ P.M.

Should the distances per diem appear rather too long, and the traveller have sufficient time at his disposal, the journey may be advantageously divided into seven days instead of five; the first and last days as arranged above being each divided into two. On the first night halt at Mentone, and on the sixth at Cogoletto. In order to obtain tolerable quarters, the distance divides far better into a seven days' than into a six days' walk.

ROUTE 13.

FROM GENOA TO SARZANA, BY THE
RIVIERA DI LEVANTE.

17½ posts=80 miles.

This beautiful road, which, besides its connection with the preceding route, is the great high road to Florence from Turin and Milan, passes through a larger proportion of mountainous scenery than the Riviera di Ponente, and therefore is rather less southern in aspect, nor is it so thickly studded with those picturesque towns and villages which adorn the shore between Nice and Genoa; but it has the same beauties of wide-spreading views over the loveliest land and water; it is also finely indented by gulfs and bays, affording good anchorage for the vessels which enliven the brilliant sea.

The road, which is excellent, was begun by the French, and has been completed by the Sardinian government. Before it was formed, Genoa was, in great measure, deprived of direct communication with Tuscany, which perhaps it was neither the wish nor the interest of the earlier governments to encourage. The best stopping places for persons travelling Post by this

road to Florence will be—in summer; 1st day, Borghetto or even La Spezia, by leaving Genoa early; 2nd day, Pietra Santa, Lucca, or Pisa: in winter, 1st day, Sestri; 2nd day, La Spezia; 3rd day, Pisa or Florence, taking the railroad at the former.

The road begins to ascend soon after quitting Genoa; and, from the first summit, the view of the city and the white houses dotted around and ascending the hill sides, is as lovely a sight as can be seen. Hedges of the aloe mix with vines, olives, and fig, and orange trees.

Crossing the Bisagno torrent, you arrive at *San' Martino d'Albaro*, where the road descends and runs near the shore. This town may be considered as a suburb of Genoa. The *Colle d'Albaro* is one of the most beautiful spots. Here are some magnificent villas; the principal is the Villa Cambiaso, built by Alessio (1557), it is said, from the designs of Michael Angelo. It has frescoes by *Taormino*, representing the triumphs of Alexander Farnese, Prince of Parma, and two others by *Pierino del Vaga*, Night and Day. The views from the *Colle*, looking over Genoa, are particularly beautiful. The Villa dell Paradiso also is in a very fine situation.

Cross the Stenta torrent on a rather picturesque bridge.

Quarto and Quinto. The names of these villages, which follow in succession, bespeak their Roman origin,—“ad quartum,” “ad quintum:” they were probably Roman stations. Quinto is also one of the claimants for the honour of being the birthplace of Columbus.

Nervi; gay with its bright painted houses. The gardens around are peculiarly luxuriant and fragrant: not so the interior of the town. The church of *San' Siro* has much gilding and some tolerable paintings. An old palace, now in ruins, with decaying frescoes on the walls, is a picturesque object. The village and bridge of Sori (a fine arch) are passed about 2 miles short of

3. Recco. An additional half-post

is paid on leaving and arriving at Genoa. (Inn just tolerable.) Rather a handsome little town. The white houses and the high campanile of the church, backed by the rich wooded hill and promontory of Porto Fino, which, stretching into the sea, forms the western shore of the bay of Rapallo, have a charming effect.

At the culminating point of the ascent above Recco, the road passes through the tunnel of Ruta, about 120 yards in length, cut through the rock. At Ruta the vetturini stop to dine; there are three small Inns, the Hôtel de Londres, the Hôtel della Gran Bretagna, and the Hôtel d'Italie, the last bad. The descent from the tunnel to Rapallo is very beautiful, and, for a short time, chestnuts take the place of olives, figs, and vines. The cliffs, of hard breccia, offer a great number of picturesque points of view; and the short trip by water round the promontory, from Recco to Rapallo, has much interest. Descending, there are again charming views of the sea, and of the valleys filled with sparkling towns.

At a short distance from Recco is the little active fishing-town of *Camoglià*. The church is gaily decorated by the piety of the seamen.

San' Fruttuoso. A monastery in a very picturesque solitary site, on the midst of the promontory. Palms flourish amongst the surrounding rocks; and it is supposed that they were introduced at a very early period by the monks. The church was under the special patronage of the Dorias; and in a species of sepulchral chapel in the cloister are some fine tombs of that family.

San' Lorenza della Costa is near the descent of the road after quitting the tunnel. The church contains a folding altar-piece, attributed to *Luca d'Olanda*, representing the Marriage of Cana, the Martyrdom of St. Andrew, and the raising of Lazarus.

Cervara, anciently *Sylvana*, a deserted convent, not far from the shore. Here Francis I., having been previously brought to Genoa, was confined

until the arrival of the galleys which conveyed him to Catalonia.

Santa Margherita, a pleasant village close to the shore. The Genoese coral fishery is principally carried on by feluccas, fitted out in this neighbourhood. This completes the tour of the little peninsula, which can be made conveniently by sea in a felucca, and which offers much that is characteristic and adapted to the sketchbook of an artist.

We now rejoin the post road.

1½ *Rapallo*. An extra horse between Recco and Rapallo, and *vice versa*, all the year. Albergo della Posta, a thoroughly Italian Inn.

An active and flourishing city of 9500 Inhab. It spreads beautifully along the shores of the bay, set off by the churches and a peculiarly lofty and slender campanile of many open stories. The houses are chiefly on arcades. On the sea-shore, is a picturesque martello tower, similar to those on the Riviera di Ponente. Probably it was erected after the town had been plundered by the celebrated corsair Dragutte, the scourge and terror of Italy and Spain, who, landing here in the night of 6th July, 1549, surprised and sacked the town and carried off a great number of captives. This attack holds a conspicuous place in the annals of Italy.

The principal church is collegiate; it contains some curious inscriptions—amongst others, one in so very difficult and complicated a character, that the Genoese antiquaries have doubted whether it be Arabic, Greek, or Latin; those who adopt the latter theory read it as importing that “Lewis Augustus” (supposed to be the Emperor Lewis II.) dedicated the place A.D. 856. Here are also some paintings, which may be looked at whilst you change horses. The manufacture of lace is carried on here.

Rapallo is celebrated for an annual festival in honour of the Madonna, which continues during the first three days of July. The processions last throughout the whole night, until break of day; the illuminations ex-

tend not only through the town, but along the coast for an extent of three or four miles, the lamps being hung upon stakes fixed into the sands.

In the vicinity of Rapallo is *Mont-alegro*, at the distance of about an hour's walk: most pleasantly situated upon a hill, surrounded by fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a shipwrecked vessel, and to which the superstition of the Rapallense attributed miraculous powers. The picture is of Greek workmanship, and execrable in an artistic point of view.

The road from Rapallo to Chiavari is exceedingly varied; sometimes you mount long rocky heights, covered with arbutus and frequent stone pines. Many apparently good and picturesque houses are scattered high up on the hill-sides, where there is no visible road to them from below. Churches, with white and often elegant campaniles, are frequent all along the road. Towards the evening these numerous churches add perhaps more to the interest of the landscape than at any other time, the bells sounding and the light streaming through the windows. Sometimes you are many hundred feet above the level of the Mediterranean, looking down upon its blue waters; sometimes you pass vast surfaces of rock sloping down to the sea with as even a surface as a revêtement wall; and sometimes, as at Rapallo, you are on the very level of the shore. There are two short tunnels or galleries near the top of the hill between Rapallo and Chiavari. In one of the beautiful nooks lies a most picturesquely situated village, with its white tall houses in the midst of olive groves. About a mile before reaching Chiavari the road descends into the plain extending hence to Sestri, and in the midst of which is situated

1½ *Chiavari*. An extra horse between Rapallo and Chiavari, both ways, all the year. (*Inns*: La Posta; diligences to Genoa run from this house once a day: the other inn, La Fenice, is good.) The chief city of the province, with more than 10,000 Inhab., finely situated in

the centre of the bay. It is one of the most considerable towns of the ancient Genoese territory. It has the aspect of an old Italian town, and is very curious; the houses generally are built on open arcades which skirt the narrow streets; these arcades are Gothic and circular, and with capitals which would puzzle an architect by their similarity to our early Norman, but which are probably not older than the 13th centy. Many of the houses are good and substantial. There are several fine churches. In that of *San' Francesco* is a painting attributed to Velasquez, representing a miracle wrought for the patron saint,—an angel, at his prayer, causing water to flow from the rock. Another picture with St. Francis in the centre, and the history of his life in small compartments around, is rather curious. The inhabitants of Chiavari boast of the certificate of merit bestowed on their Velasquez by its removal to Paris.

The *Madonna del' Orto*, the principal church, is annexed to the ecclesiastical seminary, intended to contain seventy students. The dome was shattered by lightning some years ago. The front is unfinished; the portico will be upon a magnificent scale, with columns six feet in diameter. It is said that the work will cost 700,000 francs. The *Franciscan convent*, in the great square, suppressed during the French occupation has been, repeopled; and the dispensary attached to the convent may plead for the establishment in the opinion of those who dislike the friars. Old and picturesque towers are dotted about the town. The largest, a castle in fact, is now used as the office of the municipality.

There is the same luxuriant vegetation at Chiavari as on other parts of this coast. The aloe, in particular, grows luxuriantly, even in the very sand of the shores; and in some points of view, when they constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. This place is noted for the manufacture of furniture and

especially of handsome and very light chairs, made chiefly of cherry-wood, costing ten or twelve francs apiece. They are made in other places on this coast, but not so well.

Near Chiavari runs the pleasant river *Lavagnaro*, or "*Fiume di Lavagna*," the *Entella* of ancient geographers, but which is recollected by the name which associates it to the *Divina Comedia*.—See *Purg.*, canto xix. 91-114.

The *Lavagnaro* winds amongst agreeable groves, and the walks along its banks are pleasing. The vines throw their graceful festoons over poplars and mulberries. Along these banks is the path, or narrow road, leading to the slate-quarries of *Lavagna*, which are well worthy of a visit. The way passes near to the church of *San Salvatore*, founded by Innocent IV. (1243-1254), the uncle of Adrian V., and completed by the latter. Ascending further, you reach the slate-quarries. The caverns from which the slate is extracted, though not very picturesque in form or colour, are striking from their extent. The laminated structure of the rock enables the workmen in some of these caverns to dispense with the pillars usually required in extensive excavations. The slate is of an excellent quality, and, if the workmen chose, slabs might be split of 10 or 12 feet in length; but, for convenience of carriage, they split them in regular sizes, the largest being about 3 feet by 4. An argument for the antiquity of the employment of this material is found in the name of the *Tegullii*, the Ligurians, who inhabited this part of the coast previous to the Roman conquest.

We now resume the main road to *Lavagna*, a good-sized town, with about 6500 Inhab., apparently thriving and cheerful. The road is bordered by the slate rock. A strange red palace, with bartizan towers, is here a conspicuous object. The principal church is amongst the most splendid on the Riviera di Levante. From this town, slates are usually called *pietre di Lavagna*, and the Counts formerly derived their title.

All the heads of the branches of this family were equally "*Conti di Lavagna*," and in 1128 eleven of them are enumerated. From them many noble families descended, amongst whom the *Fieschi* are most conspicuous.

Sestri di Levante, a town placed on an isthmus at the foot of a wooded promontory. (*Inns*: Hôtel de l'Europe, good: Albergo d'Inghilterra.) *Sestri* has the sea on either side, and the promontory is supposed to have been once an island. In the church of *San Pietro* is a painting attributed to *Pierino del Vaga*, a Holy Family. It is *Rafaelesque* in style. A more unquestionable specimen of a good artist is the Descent of the Holy Ghost, by *Fiasella*, in the church of the Nativity. The surrounding scenes are full of varied beauties. The island-like promontory is left on the rt. hand. At the Hôtel de l'Europe are machines for sea-bathing, for which *Sestri* is well suited, from its excellent beach, and its delightful situation. Travelling with a vetturino, you sleep one night at *Sestri*, and the next at *Spezia*: but the former place is not a post-station. Soon after leaving *Sestri* the road, which runs inland, commences to ascend. It first winds through hills of grey olives, and in the clefts of which the myrtle grows wild. Hence many headlands stretching into the sea, and white houses and churches dotting the hills, are seen. The pass of *Bracco*, however, leads above figs and vines, and even above chestnuts and fir-trees; and the finely made road winding amongst summits of rocks scantily covered with grass, continues to ascend to

2½ *Bracco*. (From *Chiavari* to *Bracco* an extra horse all the year.) The post-house (1350 ft. above the sea) is placed in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea far below. The view is exceedingly fine, embracing the small bay of *Moneglia*, *Sestri*, and its high promontory, and the Bay of *Chiavari*, with the head-land of *Porto Fino* beyond. The ascent still continues by a good and well traced road for 3 or 4

m. beyond the Post-house of Bracco, until it attains an elevation of about 2100 ft. above the sea; here all cultivation has nearly ceased; the views both towards the sea and inland are very fine from this elevation; a well managed descent leads from the Pass to Mattarana.

[The geologist will find much to interest him in this part of his journey, where he will be able to examine one of the finest eruptions of Serpentine in Italy, between Sestri and the Bracco Pass. On the ascent the Serpentine may be seen piercing through the beds of calcareous slate, of the age of our British chalk. Some good sections may be observed near the pass, in the cuttings made for the Post road, the Serpentine and Diallage rocks not only forming veins or dykes in the limestone, but in each other: the country E. of the Bracco Pass is cut into deep ravines, and wherever the serpentine shows itself, it is characterized by the bareness and desolation, so characteristic of this rock in every part of the world.]

1½ *Mattarana*, the next post, is a poor village, 1600 ft. above the sea. (From Bracco to Mattarana an extra horse all the year.) The women here wear their hair in nets, hanging on their backs, and often a folded cloth on their heads, which, at Spezia, is superseded by a little straw hat, placed on the forehead, and only used as an ornament. The road winds along the steep sides of the valley on descending from Mattarana, the hills around being thinly clad with chestnut trees; a low pass near the village of Beruviana (where there is an interesting contact of the Serpentine and Secondary strata) leads into the ravine, near which at its junction with the Vara, is situated the village of Borghetto.

1½ *Borghetto* (between Mattarana and Borghetto an extra horse both ways all the year): Hôtel de l'Europe, clean and well managed for an Italian country inn.

The road hence lies for a time near the bed of the Vara, a tributary of the Magra, and, after ascending the Recco torrent to San Benedetto, or La Foce

di Spezia, a long descent, during which the traveller will enjoy many beautiful peeps over the subjacent bay, and the distant mountains of Carara, leads to

3 *La Spezia*. (Between Borghetto and Spezia an extra horse both ways all the year.)

[The coast-road from Sestri to La Spezia possesses equal interest, but is a mere mule-path, and in many parts only a track, hardly passable; indeed the principal means of communication between the different places is by sea.

Moneglia, a small town of about 2000 Inhab., with remains of its mediæval fortifications and battlemented wall on the hill to the W.

Levanto, a large but dirty town of 4600 Inhab., surrounded by overhanging hills. To reach it in any carriage you must go through Bracco. A road strikes off at right angles from the post-road to Spezia at the highest point of the mountain, half way between Bracco and Mattarana. In the church of the Minor Friars is a painting of some importance in the history of art. It is attributed to Andrea del Castagno, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which Pistrucci was so much criticised in his coinage. The spear is broken, and St. George is despatching the monster with his sword. The picture was carried off by the French, and the Louvre numbering is yet upon the frame. The *principal church*, which was consecrated in 1463, is after the model of the cathedral of Genoa. It has double aisles, and is still a fine building, though sadly modernised. Several of the houses bear marks of high antiquity. A small district below the headlands of Mesco and Montenero, belonging to five villages or communities, Monte Rosso, Vernazza, Corneglia, Manarola, and Rio Maggiore, known by the collective name of the *Cinque Terre*, is remarkable for the beauty of the scenery and the primitive simplicity (at least in outward appearance, for these appearances are often deceitful) of its inhabitants.

Much wine is grown here, the vineyards in some places overhanging the sea. The "vino amabile" of this district had anciently a very high character. From Vernazza came the *Vernaccia*, so commonly quoted by Boccaccio and Sacchetti as the very paragon of good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow here in great perfection; and the palm and the cactus opuntia flourish with tropical luxuriance.

Monterosso. The church, built in 1307, is also after the Genoa model: the marble is of great beauty. Near Monterosso is the sanctuary of the Madonna of *Soviore*. The rock upon which it is erected commands a most extensive prospect, reaching, as it is said, to the island of Corsica. The annual feast of the Virgin, held on the 15th and 16th of August, is attended by great numbers of country people from the adjoining ports, and accompanied by discharges of fireworks.]

Gulf of Spezia. By the ancients the Gulf of Spezia was known as the Gulf of *Luna*. Its situation is accurately described by Strabo as a geographer, and its climate by Persius, who found a retreat on its shores.

"Mihi nunc Ligus ora

Intepet, hybernatque meum mare; qua latus ingens

Dant scopuli, et multa littus se valle receptat.

Lunai portum est operæ cognoscere, cives.

Cor jubeat hoc Enni, postquam destertuit easse

Mæonides Quintus pavone ex Pythagoreo."

Persius, vi.

"To me, whilst tempests howl and billows rise,

Liguria's coast a warm retreat supplies;

Where the huge cliffs an ample front display,

And, deep within, recedes the sheltering bay.

The port of Luna, friends, is worth your note.

Thus in his sober moments Ennius wrote,

When, all his dreams of transmigration past,

He found himself plain Quintus at the last."

Not less remarkable for its beauty than its security is this gulf, capable of containing all the navies of Europe, and possessing from nature more advantages than the art of man could possibly bestow. Hence Napoleon, in the triumphant stage of his career, intended to render it the naval station

of his empire in the Mediterranean. Twenty millions of francs were to have been expended upon the fortifications: a new city was to arise, and five millions to be employed in laying the foundations; another million for the docks. The plan, it is said, was frustrated by the management of the French ministry, jealous of the damage which would result to Toulon. The Sardinian government has now in contemplation to remove the Naval Arsenal from Genoa to Spezia, in order to increase the accommodation for the rapidly increasing trade and shipping at the former place.

La Spezia (*Inns*: Croce di Malta: very good;—a new Hotel on the shore, opened recently, by the brothers Lenzi, with Bath-house, and every accommodation for sea-bathers. Of late years, Spezia having become a well-frequented watering-place, the bathing being excellent, the inns and lodging-houses are much improved. Families coming here for the bathing season may make arrangements on equitable terms for board and lodging with the proprietors of the Croce di Malta. Spezia has about 10,000 Inhab., and is situated in the deepest part of its bay, formed by the branches of the Apennines, advancing into the sea. There is some commerce in wine, and oil, which is produced abundantly from the olive-covered hills around; also in thick slabs of marble for paving-stones, like those of Genoa. Some oranges and lemons are exported to Venice and Odessa.

To those who are inclined to the amusement of boating at Spezia, the brothers Moscova can be recommended as boatmen. They speak good Italian, and are intelligent and civil fellows.

All around Spezia the country is most beautiful. It is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. The town has not many prominent edifices. An ancient castle or tower, upon which the "biscia," or serpent, of the Visconti is yet to be seen, and a round citadel built

by the Genoese, command it, and are conspicuous objects. The church has nothing remarkable. Whatever importance is possessed by Spezia results from the Genoese, who acquired it in 1276 by the then not unusual means of purchase from Nicolo de' Fieschi, Count of Lavagna. At a short distance from the shore, to the S. of Spezia, the water of the gulf or bay offers the remarkable appearance called the *Polla*, resulting from the gush of a submarine freshwater spring of great abundance and power. It fills a circular space of 25 feet in circumference, and is sometimes elevated above the adjoining sea-level. On the surface, at least, it is however not sufficiently fresh to be drinkable. Various contrivances have been suggested for conducting the water to the shore, or otherwise enabling vessels to fill their casks. There are in the neighbourhood "spruzzole," as they are called, of which the most singular is that in the cavern of San' Benedetto (about 2 m. from the town), and by which it is thought that the *Polla* is supplied through some subterraneous canal.

Neighbourhood of Spezia. — The beautiful scenery of the gulf of Spezia can only be thoroughly seen by coasting along its shores in a boat. The road on the western side is barely passable for a carriage.

There are seven fine coves on the western side of the gulf. Beginning at the northern end near la Spezia, and proceeding along the shore to the southward, they occur in the following order:—1. Casa di Mare, in the mouth of which rises the *Polla* spring: 2. Fezzano: 3. Panagaglia, where Napoleon wished to make his dockyard: 4. Grassia: 5. Varignano, where are, the quarantine ground for vessels arriving at Genoa, an extensive lazaretto, and fortifications: 6. La Castagna: 7. *Porto Venere*; 2200 Inhab. At the extremity of the S.W. promontory of the gulf of Spezia, the temple of Venus, from which this town is supposed to derive its name, may, as

antiquaries suppose, be traced in the dilapidated Gothic church of *San Pietro*, which boldly overlooks the sea. Another remarkable church is that of *San Lorenzo*. The marble of the rock upon which *Porto Venere* stands, black, with gold-coloured veins, is exceedingly beautiful. The Genoese acquired *Porto Venere* in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the then most illustrious noble families of Genoa—De' Negri, Giustiniani, Demarini, and De' Fornari—were sent to rule the colony; and it is probable that they were accompanied by others of inferior rank, the dialect of the inhabitants being still pure Genoese, whilst in the vicinity another dialect is in use.

Immediately opposite to *Porto Venere* is the small island of *Palmaria*, a quarter of a mile across, and the two still smaller ones of *Tino* and *Tinetto*. Upon the first anciently stood the village of *San Giovanni*, of which no vestige can now be found. In it are also quarries of one of the most highly esteemed varieties of the Genoese marbles called *Portor*, which has brilliant yellow veins on a deep black ground. Louis XIV. caused a great deal of it to be worked for the decoration of Versailles. The beds dip about eight degrees to the N., or a little to the E. of N. The island commands fine views of the gulf of Spezia.

Palmaria contains but one house, properly so called, which, for several years, was tenanted by Mr. Brown, now consul at Genoa, and his family. Upon *Tino* is a lighthouse, and the persons having the care of it are the only inhabitants of the island.

Near the southern extremity of the eastern side of the gulf is *Lerici*, anciently belonging to the Pisans, who fortified it for the purpose of defying their rivals, both of *Lucca* and of *Genoa*. Upon the principal gateway an inscription was affixed, remarkable as being the earliest example known of the lapidary application of the "lingua

volgare." It was to the following effect:—

"Scopa boca al Zenoese,
Crepacuore al Porto Venerese,
Streppa borsello al Lucchese."

The wit, if it can be so called, is clumsy enough; but it produced the effect of annoying those against whom it was directed; and when the Genoese won Lerici in 1256, they carried off the inscription in triumph; but this was not enough: they replied in their turn by some strange rhyming Leonines of rather a higher tone, which are yet existing upon one of the towers of the castle. This castle is picturesquely situated on an advancing point, which, sheltering the little cove behind it, forms the harbour. It was at Lerici that Andrea Doria transferred his services from Francis I. to Charles V., and thus gave that preponderance to the influence of the house of Austria in Italy which has affected the political situation of the country up to the present time. The terrors of the old *corniche* roads from Lerici to Turbia are alluded to by Dante in his *Purgatorio*, when, speaking of the difficulty of ascending the rock, he says

"Tra Lerici e Turbia la più diserta
La più romita via è una scala
Verso di quella, agevole e aperta."

There is a road connecting Lerici with that leading from la Spezia and Sarzana.

The extreme S.E. point of this beautiful gulf is Punta Bianca, or White Cape, being formed of crystalline white marble. A little within it is the Punta del *Corvo* or Cape *Crow*, although one side of it is white, being formed of the same limestone, as well as the neighbouring islet or Scoglio del Angelo. The entrance to the gulf is guarded by two forts. A very beautiful chart of this great haven has been recently published by the French government.

The Ligurian commentators unanimously maintain that the well-known description in Virgil of the gulf in which *Aeneas* took refuge after the

storm was suggested by the gulf of Spezia. But that description is closely imitated from the *Odyssey*, and excepting the island, which Virgil has added, the gulf of Spezia resembles Homer's harbour quite as much as Virgil's. The two passages are *Æn.* i. 159-169, and *Odyssey*, N. 96-112.

The road from Spezia runs along a rising ground at the head of the bay, ascending gradually the ridge of hills that separates it from the valley of the Magra, and descending to the river near the village of Vezzano, which it follows, on the rt. bank, to the ferry, about 1 m. before reaching Sarzana. A road from the ferry to Lerici strikes off to the rt.

Cross the Magra. Generally speaking, the Magra is easily fordable; but after a heavy storm it is often impassable for some hours, owing to the rapidity with which the rain runs off from the mountains. When the water is deep, carriages are taken over by a ferryboat, which is badly appointed and ill managed. The tariff is 80 cents for a carriage with two horses, and 10 cents for each passenger. The sum to be paid for crossing when the regular passage of the ferryboat is suspended by the swollen state of the river must be a matter of special agreement, there being no tariff when the river is "*grosso*." The river winds its way through the alluvial soil, sometimes changing its course; and the boatmen are not unfrequently compelled to cross half a mile below the real ferry. Carriages should be carefully looked to upon their being shipped and unshipped, as one of the sources of profit here is to break or damage them. When the river is forded the traveller's carriage is dragged across by bullocks, and a guide usually precedes it, fording the stream, which comes about to his knees, to point out the course over the stony bed of the "torrente." This stream divides the ancient Ligurian territory from the Lunigiana, and was formerly the boundary of the Genoese and Tuscan states.

"Macra che per cammin corto
Lo Genovese parte dal Toscano."
Paradiso, ix. 89.

The "cammin corto" is allusive to the short course of the stream.

On the rt. of the Magra, just before crossing it, the town of *Arcola*, perched on a mountain, with a high tower and fine walls, and *Trebbiano*, equally well situated on the other hand, are attractive objects to the traveller, if he has time to leave the beaten track.

The province of the *Lunigiana*, which we now enter, belongs geographically to Tuscany, though political circumstances have separated it, in great part, from that country, which retains now only a small portion of it. It is unequally divided between Sardinia, Massa, and Carrara (united at this time to the possessions of the Duke of Modena), and Parma; but the character and lineage of the inhabitants continue to mark it as a distinct province, and to connect it with its ancient history.

2½ *Sarzana*. From Spezia to Sarzana an extra horse both ways, from Nov. 1 to May 1. (*Inns*: Albergo di Londra. The Bibolini, father and son, of the Albergo di Londra, are also the postmasters. The Hôtel della Nuova York, a new hotel on the ramparts, is kept by a brother of Bibolini the postmaster. If the carriage arrives from Lucca, it will be surrounded by a crowd of men and boys offering their services to bespeak the Magra ferry-boat, which are perfectly useless.) This city, which is the capital of the province of Levante, contains 9000 inhab. It appears to have risen out of the decay of Luni, from whence the bishopric was removed. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly called the "Parlamento," not, like the Parlamento of Florence, a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants from the district included within the jurisdiction of the municipality. All these constitutional forms

were swept away by the republicans; and when the Sardinian government was restored, the French forms of administration were substantially retained, as in most other parts of the kingdom.

The Duomo, built of white marble, begun in 1355, but not completed till a century later, is a fine specimen of the Italian-Gothic. In the centre of the west front is a good and unaltered rose window. The façade is remarkable for its simplicity. The interior has been much modernised, but the transepts contain two rich and florid Gothic altars. There is a Massacre of the Innocents, by *Fiasella*, surnamed *Sarzana*, from this his birthplace. In the façade are three statues, one of which represents Pope Nicholas V. (1447-1455), Thomas of Sarzana, who was a native of this town: his mother, Andreola de' Calandrini, is buried within. Though born of a very poor and humble family, he was entirely free from the besetting weakness of nepotism. He was the munificent protector of the Greeks when driven into Italy after the fall of Constantinople; an event which, as it is said, he took so much to heart, that it hastened his end. He was also the founder of the greatest literary repository of Italy—the Vatican Library. It was also from Sarzana that the reigning family of France appears to have had its origin, as shewn by the late curious researches of Signor Passerrini, the director of the Archivio della Nobiltà at Florence. The name of Buonaparte, a kind of soubriquet in its origin, became the patronymic of a junior branch of the family of the Counts Cadolinghi, Lords of Fucecchio, established in the neighbourhood of Sarzana; it was the chief of this branch who emigrated to Corsica (Ajaccio), and from whom descended the family of Napoleon. The genealogy of the Counts of Fucecchio, can be traced as far back as the middle of the 10th centy, so that the Imperial family of France may boast of an origin almost as remote as that of their Bourbon predecessors on the throne of that country. The Buonaparte family of

S. Miniato was of Siennese origin, and totally unconnected with that above-mentioned.

The castle and the ancient fortifications of the city form an extensive mass of buildings.

In this neighbourhood the *contadine* wear bonnets or hats which would be rather too large for a full-grown doll, and are whimsically placed on the crown of the head.

Sarzanello a "rocca," or fortress,

built by the celebrated Castruccio Degli Antelminelli, the Signore of Lucca, for the purpose of defending the territory against the Malaspina family, from whom it was won. It is a finely preserved specimen of ancient military architecture, with its commanding keep harmonising with the fortifications of the town.

Dogana. Pass the Sardinian custom-house, and enter the territory of Parma. (See Rte. 39.)

SECTION III.

AUSTRIAN DOMINIONS. LOMBARDO-VENETIAN KINGDOM.

1. *Passports*.—2. *Money*.—3. *Weights, Measures*.—4. *Posting*.—5. *Territory*.—
6. *Nature of the Country, Agriculture, Productions*.—7. *Language*.—
8. *Fine Arts of Lombardy*.

ROUTES.

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20. <i>Como</i> to <i>Milan</i> , by <i>Monza</i> .	130	<i>Brescia</i>	218
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23. <i>Milan</i> to <i>Cremona</i> and <i>Mantua</i> , .	197	27. <i>Padua</i> to <i>Ferrara</i>	334
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PRELIMINARY OBSERVATIONS.

§ 1. PASSPORTS.

Here, as in every other part of the Austrian dominions, *no person can cross the frontier without a passport signed by an Austrian minister*. No exceptions are made. It is important to have the number of persons of which the family is composed, and the names of servants, whether English or foreign, inserted in the passport. On quitting *Milan*, or *Venice*, the passport must be *visé* by the police, and the signature of the Sardinian Consul obtained if the territory of that power is to be entered, except to passports of the British Secretary of State.

§ 2. MONEY.

Money calculations are rather perplexing in consequence of payments being made in three currencies—in *Lire Austriache*, *Lire Milanesi*, and *Lire Italiane*. The *Lira Austriaca* is that used now in all official and commercial transactions.

The *Lira Milanese* is a nominal coin: it is divided into 20 soldi, and each soldo is divided into 12 denari; its average value is 77 French centimes. The *Lira Austriaca* is the *zwanziger* of the German provinces of Austria, being the third part of a florin, and containing, therefore, 20 kreutzers. In Lombardy it is divided into 100 centesimi. Ten centesimi are sometimes called a soldo, and in the Venetian part of the kingdom a piece of 5 centesimi, which is equivalent to the kreutzer of Germany, is called a carantano; but this name is hardly known at *Milan*. The *Lira Italiana* is of the same value and subdivision as the French franc; in fact, the coins current under this name are the francs of *Sardinia*, *France*, and *Switzerland*.

The following are the comparative average values of these coins :—

I.

Lira Italiana, or French Franc.		Lira Austriaca, or Zwanziger.		Lira Milanese.	
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi.
1	—	1	19	1	8
2	—	2	38	2	16
3	—	3	57	4	4
4	—	4	76	5	12
5	—	5	95	7	—
10	—	11	90	14	—

II.

L. Austriache.		L. Ital.		L. Milan.	
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi.
1	—	—	84	1	4
2	—	1	68	2	8
3	—	2	52	3	12
4	—	3	36	4	16
5	—	4	20	6	—
10	—	8	40	12	—

III.

Milanese.			Austrian.		Italian.	
Lir.	Soldi.	Den.	Lir.	Cent.	Lir.	Cent.
1	—	—	—	88	—	77
2	—	—	1	76	1	54
3	—	—	2	64	2	31
4	—	—	3	52	3	8
5	—	—	4	40	3	85
6	—	—	5	28	4	62
7	—	—	6	16	5	39
8	—	—	7	4	6	16
9	—	—	7	92	6	93
10	—	—	8	80	7	70

Since the 1st Nov. 1823, the legal currency of Lombardy has been decreed to be,—in gold, the *Sovrana d'oro*, equivalent to 40 Austrian Lire, and equal to 34 francs 80 centimes; and in silver, the *Lira Austriaca*.

The exchange for a Napoleon at the money-changers' is usually from 23½ to 24 *Lire Austriache*.

The following are the values of some of the principal coins of the neighbouring states :—

	Francs.			Zwanziger.			Lira Milanese.	
	Fr.	Cents.		Lir.	Cents.		Lir.	Soldi.
Conventions Thaler	5	22	=	6	0	=	7	4
$\frac{1}{2}$ the above is the								
Kaisergulden, or Aus-	2	61	=	3	0	=	3	12
trian florin								
Francescone	5	49	=	6	30	=	7	11
The Roman Scudo,	5	40	=	6	15	=	7	8
and the Colonnato								

Printed papers of the current value in exchange of the principal coins of other states may be readily obtained at Milan.

§ 3. WEIGHTS.—MEASURES.

Weights.—The weights and measures of Lombardy are extremely various and confused. Until within a few years there were in use, 11 units of money, 100 of linear measure, 120 of superficial measure, and a still greater number of measures of capacity. Some clearness has been gained by the use of, and by reference to, the French metrical system, which is still used in some of the government transactions. Some of the most commonly occurring measures are here given.

The libbra piccola, the ordinary commercial weight, is divided into 12 once, 288 danari, and 6912 grani, and equals 5044 English grains, or 0.32679 kilogrammes. Thus 100lb. of Milan = 72.06lb. avoirdupois, or 32.68 kilogrammes.

The libbra grossa is equal to 28 once, or 2.33 of the libbra piccola. Hence 3 libbra grossa equal 7 libbra piccola, and 100 libbra grossa equal 168.2lb. avoirdupois, or 76.25 kilogrammes.

Liquid Measures.—The brenta is divided into 3 staia, 6 mine, 12 quartari, 96 boccali, and 384 zaine or terzeruole, and contains 18.86 English gallons.

Land or Superficial Measures.—The *Pertica* consists of 1849 $\frac{1}{10}$ square braccio, and is equal to 783 square English yards, and to 654 $\frac{1}{10}$ metres.

1 *Pertica* is equal to - - - 1 $\frac{1}{10}$ Roods.

1 English acre equal to - - - 6 $\frac{2}{3}$ *Pertiche*.

Measures of length.—The braccio is divided into 12 once, 144 punti, and 1728 atomi, and is equal to 23.42 English inches, or 1.95 feet, or 0.5949 of a French mètre.

The mile is by chap. 161 of the *Statuti criminali* fixed at 3000 braccia da legname. It is consequently equal to 1952 English yards, or 1 mile and 190 yards, or 1784 mètres, or 941 klafter of Vienna.

The Italian mile, which is sometimes used, is the same as the geographical or nautical mile, and is equal to 2025 English yards, and 1852 mètres. Eight of the former miles, called Milanese or common Lombard miles, make a post. As the post is reckoned and charged not merely in reference to the length of the road, the number of posts does not afford a satisfactory indication of its length. It will be seen, therefore, that the distances given below in English miles do not always correspond with the above value of the post. The distances being in many cases known by actual admeasurement, these are of course preferred.

At Venice other weights and measures are in general use; but it is unnecessary to mention more than the following. The pound weight, by which all, except very heavy materials, are purchased, is the libbra, peso sottile; it is

divided into 12 oncie, 72 sazi, or 1728 carati, and equals 4650 English grains; hence 100lb. peso sottile equal 66·4lb. avoirdupois.

The braccio for woollens equals 26·61 English inches; that for silks equals 24·8 English inches.

The Venetian foot equals 13·68 English inches, or 1·14 feet.

§ 4. POSTING.

For each horse per post	-	-	-	-	3	16	} Austrian lire.
Postilion	-	-	-	-	1	0	
Hostler for each pair of horses per post	-	-	-	-	0	30	
Calasse, if furnished by the maestro di posta	-	-	-	-	0	92	

The following are the general regulations:—The postmaster is bound to furnish a *calassa* from station to station: very rumble-tumble concerns they are. The tariff is as above. The postilions are, of course, not contented with the regulation fee; usually, if there are two horses, you pay the tariff of a third horse to the postilion, but they always grumble, even if you offer them more than double; and usually, the older the postilion is, the less he is to be satisfied.

Carriages are divided into three classes, which, with their load, must not exceed the following weights, all calculated according to the Vienna standard. 100 pounds Vienna weight = 123½ lbs. avoirdp. = 56·01 kilogrammes.

Species of Carriage.	Lbs. of Vienna weight.	Horses.
A. of the lightest build, as open calèches with four seats, or half open with two	not exceeding 600	2
	exceeding 600	3
B. of a medium size, as close carriages with two seats, and half closed with four, or with a small head,	not exceeding 500	2
	from 500 to 800	3
	exceeding 800	4
C. of a heavy build, as carriages, whether with two or four seats, entirely covered and enclosed,	not exceeding 600	3
	from 600 and not exceeding 800	4
	exceeding 800	6

§ I. In calculating the weight, the passengers are reckoned at the following rates:—

	Lbs. of Vienna weight.
An individual of twelve years and upwards	100
A child from five to twelve years	50
Two children, under the age of five years	40

A single child of five years, or under, is not reckoned.

With respect to the ages of children, the declaration of the traveller suffices without further proof. The postilion is not calculated in the weight of the load.

§ II. The baggage is reckoned thus:—

	Lbs. of Vienna weight.
A bundle, a carpet-bag, and an imperial, when this occupies all the top of a covered carriage with four seats, each at	100
An imperial, occupying all the top of a covered carriage with two seats, or a half-closed carriage, or half an imperial, &c., fastened to the carriage, each at	50
A valise or portmanteau, when fastened outside the carriage, and 2 ft. long, 1½ wide, not more (1 Vienna ft. = 12·45 inches Engl.), each at	50

§ III. Bags or boxes for caps and hats, if hung on the outside, or any parcels or small bundles placed within the carriage, are not reckoned.

These regulations, as to weight, look troublesome upon paper, but they are rarely insisted upon.

The following table may assist the traveller in his calculation as to horses :—

Post.	2.		3.		4.		5.		6.	
	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.
1	6 32	5 50	9 48	8 25	12 64	11 00	15 80	13 75	18 96	16 50
1½	7 90	6 88	11 85	10 32	15 80	13 75	19 75	17 19	23 70	20 63
1¾	9 48	8 25	14 22	12 38	18 96	16 50	22 70	20 63	28 44	24 75
1½	11 06	9 63	16 59	14 44	22 12	19 25	27 65	24 07	33 18	28 88
2	12 64	11 00	18 96	16 50	25 28	22 00	31 60	27 50	37 92	33 00
2¼	14 22	12 38	21 33	18 57	28 44	24 75	35 55	30 94	42 66	37 13
2½	15 80	13 75	23 70	20 63	31 60	27 50	39 50	34 38	47 40	41 25
2¾	17 38	15 13	26 07	22 69	34 76	30 25	43 45	37 82	52 14	45 38
3	18 96	16 50	28 44	24 75	37 92	33 00	47 40	41 25	56 88	49 50

§ 5. TERRITORY.

The ancient kingdom possessed by the Longobardi, or *Longbeards* (whose name is a curious proof of the permanence of our Teutonic tongue), extended from the Apennines and the Po to the Alps, excepting Venice and some few border districts. From this great and opulent territory large portions were detached at various times by the Venetians, constituting nearly the whole of their *terra firma* dominions. A respectable portion was taken by the dukes of Savoy on the W. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Balliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. (See *Novara*.) The republic of Milan became subject to the Lordship of Matteo Visconti I. in 1288. The Visconti gained a great extent of territory which had belonged to the other Lombard republics; and their domains were converted into the "Duchy of Milan" by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced into comparatively narrow bounds. But we are apt to consider ourselves still in Lombardy throughout the whole of the ancient territory. The treaty of Vienna, in 1814, restored to Austria all the possessions enjoyed by that house before the wars arising out of the French revolution, and also gave a great deal more—Venice, and the whole of the Venetian *terra firma*, the Valtellina, and some smaller districts. These possessions were erected into a distinct kingdom, and still possess a national character widely different from the rest of Italy; and though the administration of the whole of the Austrian dominions is guided by an uniform spirit, yet the forms and details of the government are widely different from what they are to the north of the Alps.

The kingdom is divided into two governments—Venice, with 2,281,732 Inhab.; and Milan, with 2,773,907 Inhab.—in 1852.

Lombardy has 176 Inhab. to each square mile, being a population more numerous than that of Belgium (143), or France (64): even including its mountainous and less populous districts, the population per square mile is 119; that of Great Britain and Holland being only two-thirds of that amount.

§ 6. NATURE OF THE COUNTRY.—AGRICULTURE.—PRODUCTIONS.

In the earliest times of the history of Italy, the whole of that rich country which now bears the name of Lombardy was possessed by the ancient and powerful nation of the Tuscans. Subsequently numerous hordes from Gaul poured successively over the Alps into Italy, and drove by degrees the Tuscans from these fertile plains. At about the beginning of the second century before Christ it became a Roman province. Large tracts of country, which, from being swampy or covered with forests, were uninhabited and unfit for cultivation, were now drained and levelled, and the whole assumed an appearance of prosperity and opulence which was not surpassed, if equalled, by any part of the Empire. "The splendour of Verona may be traced in its remains; yet Verona was less celebrated than Aquileia or Padua, Milan or Ravenna. But from the age of Tiberius the decay of agriculture was felt in Italy. In the division and decline of the Empire the country was exhausted by the irretrievable losses of war, famine, and pestilence. St. Ambrose has deplored the ruin of a populous district, which had been once adorned with the flourishing cities of Bologna, Modena, Regium, and Placentia. The barbarians who took possession of Italy on the fall of the Western Empire were compelled by necessity to turn their attention to agriculture, which had been long in such a state of progressive but rapid depression, that the country could not furnish the imposts on which the pay of the soldiery depended, nor even a certain supply of the necessaries of life."—GIBBON. After the occupation of Northern Italy by the Lombards, and the restoration of a tolerable degree of security and quiet, agriculture gradually improved. In spite of the constant warfare of the neighbouring cities during the existence of the Italian republics, both the towns and country advanced in population and wealth. Though the greatest territorial improvement of Lombardy took place, perhaps, at an æra rather posterior to that of her republican government, yet from this it primarily sprang, owing to the perpetual demand upon the fertility of the earth by an increasing population. The rich Lombard plains, still more fertilised by irrigation, became a garden, and agriculture seems to have reached the excellence which it still retains. Though Lombardy was extremely populous in the thirteenth and fourteenth centuries, she exported large quantities of corn. Many canals were cut: the *Naviglio Grande* was commenced in 1177, and completed in 1272; that of Pavia, though only recently brought into its present complete state, was begun in 1359; that which runs through Milan, in 1440, and finished in 1497; those of Bereguardo and the Martesana were begun in 1457; and that of Paderno in 1518. These canals, and the general character of the land, give to the districts of the plain a considerable similarity to Flanders.

At the present time this fertile section of the Austrian empire, situated between the northern and the maritime Alps, and stretching from the frontiers of Piedmont to the Adriatic, comprises the most generally productive part of Italy. It is distinguished for its mulberries and silk, its rice, Indian corn, and wheat, its Parmesan and its stracchino cheese. The vine, olive, chestnut, and a great variety of fruits are raised. Potatoes and various vegetables are also grown; and the peasantry are in a better condition than in most parts of Italy. The farm-houses are often large, but inconveniently and scantily furnished, and, generally speaking, there is a great absence of completeness about the dwellings and in the implements of husbandry: many things are found out of order; and we seldom fail to observe a prevalence of the *make-shift* system in agriculture.

There is, however, a great variety in the pursuits, as well as in the habitations, of the people. Those in the mountain or hilly regions live and work very

differently from those in the low countries of Lombardy and Venice. The flat countries derive their fertility from the mountain regions which fill those great reservoirs the lakes of Maggiore, Como, and Garda with the water which is carried downwards by the rivers, and serves to flood the rice-fields and other lands requiring irrigation.

1. *The Mountainous Region* comprises the high northern parts of the provinces of Bergamo, Brescia, and Como, and the province of Sondrio. The lower heights of the Alps consist of woodland and pastures. The wood is chiefly fir, larch, birch, oaks, and chestnut; the pastures in the mountain slopes and valleys. The herds (Bergami) ascend with their families, horses, and cattle to great elevations on the Alps during summer, and descend gradually, as is the case in Switzerland, when winter approaches, to the valleys and low country. Cultivation is attended to with great labour on the southern declivities of the mountain region; the ground being formed in terraces, and the earth frequently carried up to supply what has been washed down by the rain. The vine is cultivated on the slopes or terraces. Walnut and mulberry trees are also grown. Common fruits, some hemp and flax, barley, rye, Indian corn, buckwheat, millet, potatoes, common and kitchen vegetables, are all grown, though not in great abundance. Wax and honey are collected; the latter, especially that of Bormio, is delicious. The heritage of families is subdivided, even to the measure of a few yards: the ground is covered with landmarks. These properties are often subject to the devastations of the torrents, which destroy houses, bridges, and roads: they have in general a poor sandy soil, or a clayey bottom degenerating easily into marsh.

Marshy grounds occur at the upper and lower extremities of the lakes. The wines of this region are exported to Switzerland and the Tyrol. They are said to improve when sent to the north, and to deteriorate when brought down to the flat country. Calves, kids, lambs, small goats, cheeses, and the rich variety called *stracchino*; butter and honey; fire-wood and charcoal; walnut, arch, and pine timber; granite, marble, slates, and bricks; iron, steel, arms, agricultural and smiths' implements; clothes, and some hemp; and all the commodities which the inhabitants of the high country export, are exchanged with those of the Milanese, and other low countries, for the produce and fabrics of the latter.

2. *The Littoral Region* comprehends the districts of Gravedona, Dongo, Bellaggio, Menaggio, Bellano, Lecco, and Erba, in the province of Como; Lovere and Sarnico, in Bergamo; and Iseo, Gargnano, Salò, and Dezenzano, in Brescia.

The littoral parts of the lakes (*riviere lacuali*) belong to the elevated region, and form the sides of high mountains, which shelter them in a great measure from the cold winds. They are exposed to the warm air from the S., and from the lakes; they are rarely subject to frost or snow, and in these districts the climate is much more temperate than on the hills and plains situated in a lower degree of latitude. The lemon is cultivated in a few places, not only for ornament, but for profit.

These districts produce much wine and silk; the country is covered with villas and gardens, adorned with cypresses, magnolias, or with acacias: on the rocks the *Agave americana* (aloe) grows; but, in proceeding a little into the country, in some places there are rugged hills and pasture grounds,—in others, torrents, forests, and all the sterility of the mountain region reappears.

Properties are much divided on the Lake of Garda; a few yards of ground set apart for the cultivation of lemons suffice to maintain a whole family. The peasants are, properly speaking, gardeners. In this district are almost entirely produced the 11,800,000 lemons and the 40,000 lbs. of laurel oil which are due to the province of Brescia.

The lemon-trees are sheltered in winter and cold weather by sheds, which cover them. This region is chiefly dependent on the former for timber. The cultivation of the mulberry is greatly extending, and that of the olive decreasing.

It must be noticed that for several years the mulberry has by degrees supplanted the olive, because the product of the mulberry-tree is more constant, and the time of crop less distant, whilst with the olive there are alternate years of abundance and scarcity. The olive crop is gathered towards the end of the year, and remains long exposed to accidents. In the province of Brescia, within these last 36 years, the production of silk has increased from about 1,900,000 lbs. to more than 3,000,000 lbs.; that of oil has diminished from 400,000 lbs. to 180,000 lbs.

3. *Hilly Region.* This region extends, forming a rather narrow belt of country, immediately N. of the low country, along the upper parts of the provinces of Milan, Como, Bergamo, and Brescia.

The chief productions of the hill country are the finest silk, wines, corn, maize, *panico*, millet, chestnuts, and fruit, besides vegetables.

The declivities facing the N. have the most elevated summits, and are covered with forests. In the environs of Como (Travererio, Geronico) are great pine forests. Cypressess are very frequently found. The water in some places is scarce, and the cultivation of the fields, even in the great valleys, is neglected.

The properties are less divided than in the mountain region; still they are often split into small stewardships (*Massarie*), of the value of from 15,000 to 20,000 francs.

Few peasants are proprietors; the greater part are simple tenants, and pay in kind. They keep cows and oxen, but milk, cheese, and butter are scarce: part of these articles are introduced from the mountains, and part from the low country. There are few goats and sheep.

The inhabitants attend principally to the cultivation of silk, and with the money gained from this production they provide themselves with the necessaries of life. The houses in general are large, well aired, and clean, which they owe chiefly to the use these rooms are put to in rearing silk-worms, as the worms are always more prosperous in well-ventilated apartments. Here, as everywhere in the Lombardian provinces, the abodes of the peasantry are built of brick with tiled roofs.

Villages, hamlets, and isolated houses, with little intervening space, are spread about even on the back of the mountains, and are connected by carriage-roads, made at the expense of the proprietors and of the communes. The inhabitants are hospitable, and crimes are rare among them. There are quarries of marble; also quarries of freestone and clay beds.

The climate is salubrious, mild, and free from fogs. Hail-storms are frequent. In this region there are often clear days, when the adjacent flat country is enveloped in fog.

The wines of Montesabio and Montorfano are highly extolled, but they are seldom prepared with sufficient care for exportation.

4. *The upper flat country* comprehends part of Somma, Gallarate, Busto, Cuggionno, Saronno, Barlassina, Desio, Monza, and a part of Vimercato, in the province of Milan; Verdello, Treviglio, Martinengo, and Romano, in Bergamo; part of Ospitaletto, Castiglione, and Montechiaro, in Brescia; Canneto, Asola, Castel Goffredo, and Roverbella, in the province of Mantua.

This region is traversed by gentle undulations which branch from the hills; the soil is in many places dry, and not of natural fertility. The dry districts are often to a great extent covered with heath and other plants common to barren lands. There are still remaining forests of oak, pine and chestnut trees.

The subterranean waters are very deep, and the wells, for the greater part

are some hundred feet under ground, chiefly in the environs of Gallarate, Saronno, and Desio. The peasantry, when they have not some canal of water in the neighbourhood, are obliged to collect the rain-water in tanks, called *foppe*, or large square ditches embedded with a clayey stratum, which contain the rain-water for the use of the cattle, and which in dry weather becomes green and unhealthy. The ground is cultivated in wheat, rye, Indian corn (which last suffers much from the drought), a little buckwheat, *panico*, millet, colza, melons, and, above all, in mulberry and fruit trees, chiefly peaches.

In situations near the water the apple-tree flourishes. Meadow land is obtained by means of artificial irrigation. Asses are much used; few or no goats are maintained. The peasants are less active, less cordial, and less cleanly than in the hill country. Instead of *massarie*, or stewardships, as in the hills, it is customary to have *pigionanti*, that is, tenants who pay a money-rent for the house, and a rent in kind for the ground. When in want of fodder for the cattle, the deficiency is made up by an abundant supply of lupins, colza, and heath, which latter substance is collected for this purpose; it is cut from a portion of heath ground, and given as an appendage to a certain quantity of cultivated land.

5. *The low flat country* comprehends Bollate, Gorgonzola, Melzo, Melegnano, and Corsico, in Milan; the provinces of Pavia, Lodi, Crema, and Cremona; Orzi-Novo, Verola-nuova, Bagnolo, and Leno, in that of Brescia; Marcaria, Bozzolo, Sabbioneta, Viadana, Borgo Forte, Mantua, Ostiglia, Lazzara, Gonzaga, Rèvere, and Sermide, in Mantua.

A gravelly soil prevails also in this region; but the same aridity does not exist as in the upper flat region. Rills of good water are easily formed by digging a very moderate depth. *Fontanili* are semicircular excavations dug in the earth, in which are placed long tubes, from the bottom of which bubble up copious streams of water. The water flows from the *fontanili* into a channel or ditch, along which it runs to irrigate the fields. These water-ditches are, when running in their course, increased by additional tubes from other springs. The *fontanili* abound chiefly about Milan.

Water is also drawn from the rivers by canals. The smaller canals, *cavi* and *rugie*, are innumerable, and were cut at different times to conduct the water to higher grounds. They often encroach on each other, mixing their waters, or avoiding them by means of bridges, canals, or by syphons, called *salte di gatto*.

The waters are diligently measured by rules deduced from the law of hydrostatics, which have passed into an habitual practice. The canals are provided with graduated doors, which are raised or lowered according as the case may be: they are termed *incastri*. The measure is called *oncia*, and corresponds to the quantity of water which passes through a square hole, three Milanese inches high (an oncia of Milan equals two inches English) and four inches wide, open one inch below the surface of the water, which, with its pressure, determines a given velocity. Sometimes the same number of inches of water is given out by the day and the hour on different farms.

The value of a property depends on the command, the conveniency, and the goodness of the water; if deprived of water, it would diminish in price. Hence the state of the waters is the object of local statutes, of diligent care and keeping.

The best irrigation is that in the low lands of Milan, Lodi, and Pavia.

In the country between Milan, Lodi, and Pavia, the cheese called in the country *Grana* is made. This is the cheese usually called Parmesan. The provinces of Lodi and Pavia are the chief seats of its production.

In the eastern part of Lodi and Crema the finest flax is cultivated, and exported to foreign countries by way of Venice and Genoa. In parts of Crema *rice is also cultivated*.

In the Cremonese country, where there is but little irrigation, the cultivation of various kinds of grain, flax, mulberry-trees, and the vine is chiefly followed. In the low parts, along the Po, towards Casal maggiore, wine is the principal production. The flax of Cremona is shorter and coarser than that of Crema.

In the higher parts of Mantua there are extensive vineyards, and in the low grounds rice is extensively cultivated.

The inhabitants of the low country are less inclined to be industrious, or to engage in commerce, than those of the upper country. Hence in the lower countries manufacturing industry is greatly restricted. Nevertheless, in the Cremonese territory much linen cloth is manufactured, mostly about Viadana; as also at Pralboino, in the province of Brescia. Some classes of the peasantry, and chiefly those who tend large flocks, often change masters, and show little settled conduct.

In the Milanese districts the rich cheese called Stracchino is made from cream and unskimmed cow's milk. This cheese is also exported. The best is made at Gorgonzola, 12 m. E. of Milan.

Silk.—The culture of the mulberry, and the rearing of the silkworm, have, in commercial value, become the most important branch of Lombard industry. The white mulberry grows chiefly in rows, surrounding grounds under other culture, over a great extent of Lombardy. In most places it is pollarded, and is a dwarf thickly-leaved tree. When allowed to grow naturally it attains a tolerable size.

All things considered, Italy ranks higher for her silk than any other nation. She supplies her own extensive manufactures, and exports largely, and her prices fix the universal value of the article. In thirty years the production has grown from a small value to the enormous sum of 300,000,000 Austrian livres (more than 10,000,000*l.*), of which the Lombardo-Venetian provinces furnish one-third. In 1800 the whole produce of the Lombardo-Venetian kingdom did not exceed 1,800,000 lbs. of silk. The then principal market for Italian silk, that of Great Britain, was closed by the Berlin decrees; and the new demand from France did not at all make up for the loss of the English market. Italian silks sometimes found their way to England through Turkey, Russia, and Sweden; but the difficulty of obtaining them drew the attention of the English manufacturers to the oriental silks. Nevertheless, when peace came, the silk production of Italy received a great impulse: from 1800 to 1814 the average importation of silk into London was 786,280 Italian lbs. of Italian silk, and only 538,483 of Asiatic silk; while from 1815 to 1834 the average of Italian silk imported was 1,446,519 Italian lbs., and of Asiatic silk 1,572,051 lbs. In the progress of 20 years the silk produce of the Lombardo-Venetian provinces has trebled. The value of the silk exported from them now amounts to nearly 5,000,000*l.* sterling.

Factories for winding, throwing, and spinning silk are spread from the E. side of the Lago Maggiore to the Lake of Como—from the Olona to the Serio; and this district is distinguished for the superiority of its silk. It supplies the manufactures of Milan, and those of Como, which stand next in rank. After these, those of Brescia, Cremona, and a part of Mantua, are most important. Next come the provinces of Lodi and Pavia, which are less adapted, from their low and damp situation, for producing silk. The atmosphere is less friendly to the worm, which seems to work more delicately in the dry and fresh air of a hilly country. Verona, with the districts between it and Mantua, produce the best sewing and twist silk. Padua, with the province of the Polessina, produce large quantities; but more attention is paid to the quantity than to the quality. The neighbourhoods of Vicenza and Bassano produce large quantities of silk: it is rather hard and unsupple, which is attributed to the water in which the cocoons are wound off.

In Lombardy it is not found advantageous to raise more than one brood of
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worms during the year. The eggs are hatched in May, before the beginning of which a supply of leaves cannot be reckoned upon. The reeling the cocoons takes place in August. A woman seated at a vessel containing hot water, prepares and arranges the cocoons, while a girl turns the wheel on which the silk is wound. Considerable skill is required to manage the reeling. It is usually carried on in large buildings, with machinery adapted to the purpose, and is a very animated spectacle.

§ 7. LANGUAGE.

The Lombard dialects are, perhaps, the harshest in all Italy. The sound of the French *u* is generally found in them. It is not merely unknown, but quite unpronounceable, beyond the Apennines; and Verri, the able historian of Milan, supposes it was left behind by the Gauls.

§ 8. FINE ARTS OF LOMBARDY.

For painting see Kugler's *Handbook of the Italian Schools*, ed. Eastlake. For Architecture, *Ruskin's Stones of Venice*, 3 vols., is indispensable.

Of ancient sculpture little has been found in Lombardy. The earliest specimens of the sculpture of the middle ages are remarkably rude; fully as coarse as those of our Saxon ancestors; of which those of the *Porta Romana*, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards sculpture produced a class of figures almost peculiar to Lombardy. These are the figures, frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, or sepulchral urns. In the 14th century several Tuscan sculptors were called in; but there appear to have been also many Lombards, though few of their names have been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing them upon their works. The records of the Certosa of Pavia, begun by Giovanni Galeazzo Visconti in 1473, suddenly afford us ample information respecting the artists employed upon that splendid building—*Amadeo, Brioschi, Ettore d'Alba, Antonio di Locate, Battista and Stefano da Sesto, Piontello, Nava, Agrate, Fusina, Solari*, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character, extraordinary delicacy of finish in the details, and a pictorial management of their figures in basso-relievo; so that it seems as if the works of Andrea Mantegna, or Pietro Perugino, were transferred to marble. Many of these sculptors were also architects, and in estimating the works of this school it must be recollected that sculpture was seldom used by them as a detached ornament, but was always attached to some structure.

The pride, however, of Lombard sculpture is *Agostino Busti*, also called *Bambaja, Bambara*, or *Zarabaja*, who flourished in the early part of the 16th century; and by whom the cinque-cento style, or that of the Renaissance, was carried to perfection. The minute ornaments in which he delighted are usually arabesques of elegant invention, intermixed with fanciful ornament—animals, weapons, pieces of armour, flowers, insects. Busti is supposed to have died about the year 1540. *Brambilla*, who worked some time before the death of Busti, has much of his character, but with greater breadth and effect. The colossal terms of the Doctors of the Church in Milan cathedral, supporting one of the great pulpits, are his performance; his minuter ornaments are scarcely inferior to those of Busti. The great and interminable work of the cathedral of

Milan, by furnishing constant employment, has maintained a school of considerable merit, which subsists to the present day. A great majority of the workmen and artists have always been from the neighbourhood of Como, where the profession has been hereditary from the time of the Lombards. In recent times *Marchesi* and the *Monti* family have acquired much reputation; and *Albertoli*, *Moglia*, and *Buzzi Leone*, have merit as ornamental sculptors.

The monuments of Roman architecture in the territory of ancient Lombardy, are not numerous. Few of them are built in accordance with the rules of classical architecture: the sculpture and the ornaments are indifferent; most of them belong to the lower empire, and have what may be considered a completely provincial character.

In mediæval architecture Lombardy offers much, both in civil and ecclesiastical buildings. The town-halls are interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, whence the magistrates addressed the people below.

Military architecture also exists in great variety—the rude tower of the periods of Queen Theodolinda or King Berengarius; the castellated palace of the *Signori*, in the ages of the Italian republics; and the regular fortifications which, invented in Italy, have become universal throughout Europe.

The earlier Lombard or Romanesque churches exhibit a very peculiar character, *e. g.* the cathedral of Verona. It is very marked, and will be found to exist in almost every structure of that class. Of Gothic, there are two distinct schools: the one simple and bearing much analogy to that of Florence, the other highly ornamented and introduced from Germany, which produced the Duomo of Milan.

Many of the Gothic and some of the cinque-cento buildings are of moulded brick, to which are added terra-cotta basso-relievos, modelled by hand. This kind of work has been carried to a degree of excellence which can only be appreciated on the spot. The colour is a shade lighter than that of our Tudor buildings; the durability of the material is such as to be nearly as lasting as marble. In the style of the Renaissance, Lombardy excels. The works of Bramante and Solari are full of imagination and effect. In later times Palladio had comparatively little influence; in civil architecture, the palaces of Milan, and Pavia, and Cremona, are inferior to those of Verona or Genoa. At present the most eminent architects have been formed, either directly or indirectly, by the French and Roman schools.

In the middle ages Lombardy was the great instructress of Christendom in civil law and in medicine; and in modern times science has been cultivated here with success; while, in imaginative literature, Monti is one of the most elegant of modern Italian poets, and the name of Manzoni is an honour, not only to Lombardy, but to the Italian tongue. His historical novel, the *Promessi Sposi*, should be in the traveller's hands in his excursions at Milan. It is a real guide-book both to the scenery and the history of the land.

ROUTE 18.

LECCO TO MILAN.

3½ posts. 32 m.

Lecco. (*Inns* : Leone d' Oro ; Croce di Malta ; Albergo Reale.) This town is beautifully situated on the shore of the lake, whose waters sometimes rise into the town. It is a place of some industry, having manufactures of silk and iron.

The road which connects Lecco with Milan is called the Strada militare, being a continuation of the great military road across the Stelvio, which is carried along the eastern shore of the Lake of Como. (See *Handbook for South Germany*, Rte. 214.) On leaving Lecco, the road crosses the Adda, by a bridge of 10 arches, built by Azzo Visconti in 1335. The river is here flowing from the Lake of Lecco into the Lake of Olginate, or Pescate. About six miles from Lecco, a little to the rt. of the road, is the village of Greghentino, which gives its name to the neighbouring valley. Not far from this place, in descending to the Lake of Olginate, may be seen an enormous assemblage of erratic boulders. A geologist has described the spot by saying that it looks like a battle-field in the war of the giants.

The road all the way from Lecco to Monza skirts the district which is known by the name of La Brianza, the last elevations of the Alps, or what may be called the Subalpine hills, towards the great plain of Lombardy. Its boundaries are not exactly fixed, but generally the Brianza is held to include the hilly country between the Adda and the Lambro, from Lecco and Valmadrera, down to Monza, and on the W. of the Lambro, from the neighbourhood of Arosio to Como, and the foot of the mountains lying between the Lakes of Como and Lecco. These mountains enclose the head valley of the Lambro, called the Vallasina. The Brianza is celebrated for its richness and beauty : its intelligent inhabitants are masters of the art of cultivating the mulberry and rearing the silkworm, as well as in the preparation of the raw article for manu-

facture. The finest silk in Lombardy is produced in this district.

1½ Carsaniga. To the eastward of this lies the Montorobbio, which produces the best wine of the Milanese.

1 Monza. See Rte. 20. The Rly. from Como to Milan has a station here.

The Strada militare for half the distance to Milan runs nearly parallel to, and at a short distance from, the railroad. Half way to Milan it crosses it, and runs in a straight line to Loreto, where it falls into the Bergamo and Brescia road, and enters Milan by the Porta Orientale. The old post-road enters Milan by the Porta Nuova, running during the last two miles close by the side of the canal of the Martesana. To the rt. of the road, about two miles after having crossed the railroad, is Bicocca, where the French, under Lautrec, were defeated by the Imperialists, 27th April, 1522.

1½ MILAN. See Route 20.

ROUTE 19.

COMO TO MILAN, BY BARLASSINA.

COMO, 20,000 Inhab. (*Inns* : the *Angelo* is improved of late, and is the best : it is pleasantly situated on the edge of the quay, on the E. side of the little port. Opposite is the *Albergo d' Italia*, which is tolerably good. The *Corona* is also a good inn, but is outside the town.) A railway is now open from Camerlata, close to the town, to Milan, passing by Camnago and Monza, distance 28 Eng. m. ; 3 or 4 trains start daily.

Como, situate at one end of the lake called by the Romans the Lacus Larius, was anciently a town of considerable importance. A Greek colony having been settled in this district by Pompeius Strabo and Cornelius Scipio, and subsequently by J. Cæsar, Comum was made the chief seat of this colony. It had hitherto been an inconsiderable place, but from that time it rose to a great degree of prosperity under the name of Comum Novum. It appears from the letters of the younger Pliny, who was born at Comum, that his native city was, in his time, in a

very flourishing state, and in the enjoyment of all the privileges which belonged to a Roman corporation. There are traces of this Greek colony in the names of many places on the lake, *e.g.* Nesso, Pigra, Lenno, Dorio, &c. Como does not figure in history after the fall of the Roman Empire till the year 1107, about which time it became a free and independent city, and engaged in wars with Milan, which ended in its total destruction in 1127. It was rebuilt by Frederic Barbarossa in 1155, and four years afterwards was fortified. It remained a republic for two centuries, until it fell under the dominion of the Visconti, the lords of Milan. Since that time Como has followed the fortunes of Milan.

Como is a place of considerable trade and industry. Its silk fabrics formerly stood next in rank to those of Milan. The stuffs known by the names of *mantini* and *amorelle* had a wide reputation; which was gradually lost, owing to the manufacturers lessening the quantity of raw material employed. A committee was lately formed to take measures for recovering the lost credit of the Como fabrics, and some improvement has taken place. Time was when the number of looms at work at Como exceeded those of Lyons. Como has manufactures of silks, woollens, cotton, yarn, and soap; the latter is much esteemed. It trades from its port on the lake chiefly with Ticino, and parts of Germany. It exports rice, raw and manufactured silks, and a few other articles.

The view of Como from the N. is peculiarly striking, the city being spread out on the undulating shore of the lake; and in the background is the ancient picturesque tower of the *Baradello*, connected with one of the most important passages in the history of Milan. Ugo Foscolo used to say that it was impossible to study in the neighbourhood of Como; for the beauty of the landscape, always tempting you to the window, quite prevented you from giving proper attention to your book.

The *Cathedral*, or *Duomo*, is a fine

building, the beauty of the architecture being heightened by the richness and solidity of the material used in its construction. It is of marble. A long series of architects, of whom *Lorenzo de' Spazi* was the first, from 1396 to the last century, have been engaged upon it, and hence a corresponding variety of style in different parts. The façade, as it stands, was begun by *Lucchino di Milano*, in 1460, and completed, between 1487 and 1526, by *Tomaso Rodario*, of Maroggia. This architect was also a sculptor, and an excellent workman. Many of the statues are executed by his own hand. But he was criticised by a fellow artist, the celebrated *Christoforo Solaro*, nicknamed *Il Gobbo*, or the Hunchback; by whose advice the designs for the other parts were altered, perhaps improved. The cupola, or dome, was completed about 1732, by *Juvara*. The façade is Gothic with the exception of "the three entrance doors, which are round-headed, and of the richest Lombard style: the façade is divided by slips, or pilasters, with statues all the way up, enclosing a most magnificent rose, and studded with the richest tribunes and canopies; elegant trefoil corbels circulate round the cornice and pinnacles, the centre of which chiefly presents a circular temple of small columns on brackets, rising from a tall pedestal and supporting a diadem of lesser pinnacles, and is unique."—*Hope*. The lower portions of the pilasters, and of the façade, are covered with curious emblems, some *masonic*, some religious, interspersed with texts and inscriptions in a beautiful Gothic letter. Many of these bas-reliefs are types; *e.g.* a fountain, a vine, a lily, a church upon a hill. Amongst the larger basso-relievos, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues of the two Plinys, erected by the Comaschi of the 16th centy. to their "fellow citizens." They are placed under canopies worked in an ornamental style by Rodario. The younger

Pliny was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple, and fully deserves commemoration as a benefactor.

Verona has also claimed the honour of being the birthplace of the elder Pliny; but all the ancient authorities are in favour of Como, where the Plinian family was long established. Of the younger Pliny, there is no doubt that he was born here. Very many inscriptions have been found at Como relating to the family: one, much mutilated, is built into the wall of the S. side of the Duomo, relating to a Caius Plinius Cæcilius Secundus, who may be (though some doubt has been raised by antiquaries) the individual of whom Como is so justly proud.

The other sides of the exterior are in the style of the Renaissance. The lateral doorways, particularly that on the northern side, with angels and fanciful columns, are elegant. Both these doorways are executed by Rodario. The arabesques are interspersed with birds, animals, serpents, and children. The cupola is in the complicated and overloaded style of the French architecture of the 18th century.

In the interior of the Duomo the nave and two aisles are Gothic, the transepts and choir are the Italian of the Renaissance. The painting and gilding of the vault have been restored. The prelates and patron saints of Como are introduced in the fretted groining; and stained windows, now in preparation, are to be added.

Paintings and monuments.—*Luini.* The Adoration of the Magi, in distemper upon cloth. In this painting the artist has introduced a giraffe, drawn with tolerable correctness. This seems to show that the animal had then been seen in Italy.—St. Jerome, or rather the history of his life, in compartments.—The Nativity, also in distemper. In this painting Luini's sweetness of conception is exemplified in the expression of the Virgin mother.—Another picture, St. Christopher and St. Sebastian, attributed to *Luini*, is probably only a copy.

Gaudenzio Ferrari. The Marriage of the Virgin, a fine and unaltered specimen of this master.—The Flight into Egypt, in distemper.

The Altar of Santa Lucia, by *Tomaso di Rodario*, who has inscribed his name, 1492. The smaller statues of this altar are beautiful; so also are the candelabra, which, however, are partially and injudiciously concealed.

Altar of St. Abondio, third Bishop of Como; his statue in the centre; his miracles in compartments or tablets around.

Altar of Santa Apollonia, erected by Ludovico di Montalto, a canon of the cathedral, in the same rich and singular style.

Altar of Sant' Ambrosio, erected in 1482, by John de Veludino, another canon.

Altar of the Vergine dell' Angelo, a fine altar-piece, representing St. Jerome, St. Francis, St. Carlo, and St. Anthony. In front, the Canon Raimundi, by whom it was presented.

In a niche in the N. transept is a marble figure of ancient sculpture, probably Marsyas; but, two or three holes having been driven in the body, it is now doing duty as St. Sebastian.

Chapel of the Vergine dell' Assunta, called the Altar of the Marchese Gallo. The Baldachin of marble is splendid.

A modern altar-piece, by *Marchesi*. St. Joseph and our Lord as a child; considered as one of the best productions of this artist.

Altar of the Mater Dolorosa—*Altar of the Cenacolo*—both with fine sculptures: the first an entombment.

Altar-tomb of Bishop Boniface of the 14th century, a fine specimen. The statue of the bishop, sleeping in death, is striking; and the common people here, believing him to be a saint, have injured the effigy by their touches and kisses.

Monument of Benedetto Giovio, the historian of Como. Benedetto was the brother of the more celebrated, but less worthy, Paolo Giovio. He was the first exact archæologist who arose during the revival of letters. One of his most important works, yet in manuscript, is a *Theaurus* of Roman inscrip-

tions found in this country; and it is said that not one spurious inscription has been detected in these collections. He died in 1544, and was buried here with great solemnity.

In the *Sacristy* is a fine picture by *Luini*—a Virgin and Child, with SS. Jerome, Augustine, Anthony, and Nicholas.

There are two organs; one built in 1596, but afterwards much improved; the other, in 1650, by Father Hermann, a German Jesuit. The former is rather out of repair, the tone of the latter is exquisite. Just as you enter the Duomo are two animals, neither lions nor tigers, but something between both, supporting *Bénitiers*. These, without doubt, are remains of the porch of the original cathedral, and supported its columns. The Bishop of Como has an extensive diocese, extending over a great portion of Italian Switzerland. The Duomo was wholly built by voluntary contributions, the Comaschi taking great pride in this chief ornament of their town and diocese, and the manner in which the edifice was begun by the people is recorded in the inscriptions which it bears.

The baptistery is attributed to Bramante; and it is quite worthy of his reputation. It is circular, and exhibits the last gradation of the Renaissance.

By the side of the Duomo stands the *Broletto*, or town hall, of marble, in courses of black and white alternately, and with one entire course of red, and a few red patches. This building, completed in 1215, is interesting as a memorial of the ancient days of the independence of the Italian republics; and such a *Broletto* is, or has been, in every Lombard city. The lower story is a *Loggia* upon open arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the "*ringhiera*," whence they addressed the crowd of citizens convened in *parliament* below; for, in the constitutional language of ancient Italy, the *parlamento* was the primary assembly of the democracy, from whence the powers of

government originated, and to which the ultimate appeal was to be made.

The lower arches here are pointed, the upper circular.

Como possesses some curious antiquities,—none more remarkable than the church of *San Fedele*. This building is considered to be of the era of the Lombard kings, and the exterior is nearly unaltered. It was for some time used as a cathedral before the erection of the present one: it has a triangular arch with straight sides over the entrance, octagonal cupola, and round apsis, small galleries outside under the cupola, and a triforium or gallery inside for the women. The style is not unlike that of the oldest churches of Cologne. It contains some very rude but remarkable imagery; *e. g.* a conflict between a dragon and a serpent, flanking a door-way (itself most singular) by the side of the apsis. The interior has been considerably modernised. In the unaltered parts serpents and lions abound. One monster sustains the holy water. There are some good frescoes here by *Camillo Procaccini*.

St. Abondio. In the suburb named that of the Annunciata, and "on the site of the ancient city, at a small distance from the present one, is the church of San Carpofera, first Bishop of Como, reckoned the oldest of the place, with round apsis and square tower. The church was first dedicated to St. Peter and St. Paul, and after the death of St. Abondius, third Bishop of Como, in 469, to that holy prelate, buried within its precincts. It was the cathedral of the old city, presents single round-headed windows, with small pillars and arches, again enclosed in broad flat borders of the richest arabesque and basket-work. Though small, it has double aisles, and of the outermost range the pillars are smaller and the arches lower than of the innermost."—*Hope*. It contains the tombs of several of the bishops of Como. In the apse are some curious old frescoes, representing scenes from the life of our Lord. This church now serves as a chapel for a seminary of Priests.

The Theatre is a handsome building,

standing behind the Duomo upon the site of the old castle.

Liceo Imperiale e Reale, recently completed. The front is adorned with busts of the great men whom Como has produced. It contains reading-rooms, a bust of the celebrated singer Madame Pasta, a collection of natural history, a laboratory, &c., and is well organized and conducted.

Piazza Volta, so called from the eminent philosopher, whose statue, by Marchesi, is here. Como gave birth to Piazzi the astronomer, the discoverer of the planet Ceres, and to Volta, whose discoveries seem to pervade the whole system of physical science. Alessandro Volta was born at Como, February 19th, 1745: he was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his mind had permanently received. He died in 1819.

Palazzo Giovio, still belonging to the family, contains a treasure of inscriptions and other antiquities—a collection begun by Paolo Giovio. Later times have added several interesting relics from suppressed churches and convents. The library contains several of the inedited works and papers of Paolo Giovio and of Benedetto the historian.

The gateways of the city are fine specimens of the military architecture of the middle ages, and add much to its picturesque appearance: that which looks towards Milan is the most perfect.

The little *Port* of Como is formed by two piers, each ending in a square pavilion, the view from which is pleasing. The lake abounds with fish. Of these the most numerous is the *agone*, a species of *clupea*, of which there are many varieties, that of Como being the smallest, but the most savoury. The *agoni* migrate periodically from one end of the lake to the other. Strange stories are told, and perhaps believed, of an enormous fish, or rather aquatic animal, larger than a man, and which browses at the bottom of the lake like the *Dugong*.

The plan of the city of Como has been assimilated to the shape of a crab, the city being the body, and the two suburbs of *Vico* and *St. Agostino* being the claws. Vico is on the N.: it abounds with pleasant walks and handsome villas. The *Villa Raimondi* or *Odescalchi* is the most splendid of them. Near here is the *Gallia*, supposed to be upon the site of one of Pliny's villas.

The *Borgo di St. Agostino* is the manufacturing suburb of Como. The church and the Casa Gallietta, containing some tolerable pictures, are its principal objects. In the hill above is the grotto of *St. Donato*, much visited by pilgrims; and still higher is *Brunate*, also a place of fond devotion; the object of popular veneration being an ancient, uncouth image called the *Beata Guglielmina*, an English princess unknown to history, and who, flying from her native home, became a recluse and died here. The peasant women believe that by her intercession they obtain help in nursing their children.

The inhabitants of Como and its vicinity have been celebrated as masons ever since the days of the Lombards. In the laws of Rothar, one of the earliest of the Lombard kings, mention is made of the "Magistri Comacini," who travelled the country as masons, which they continue to do at the present day. The silk-twist manufactories are worth visiting.

There is a charming walk from Como to Blevio, on the E. shore of the lake.

Above *Camerlata*, about a mile to the S. of Como, upon a sandstone rock, stands the lofty tower of the *Baradello*, which the traveller saw in the distance when he entered the city from Switzerland. Some ascribe this building, whose castellated walls run down the abrupt sides of the steep, to the Lombard kings. It is more probably of the age of Barbarossa. It is interesting as being the monument marking the fall of the first of the dynasties which successively tyrannised over Milan. This city, the first which claimed independence, was the first amongst the Italian

republics to lose it. Her freedom dates from the peace of Constance in 1183; her thralldom from 1246 when *Pagano della Torre*, the chief of that once powerful family, was inaugurated as the protector of the republic. In the hands of the Torriani the power continued until the accession of Napoleone della Torre, who, created *Anziano Perpetuo* by the people, and Vicar of the Empire by Rodolph of Hapsburgh, governed with absolute authority. The nobles whom he had exiled, guided by Ottone Visconti, were in possession of the city of Como, and on the 21st of January, 1277, Napoleone and his troop fell into the power of the enemy. The victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put in separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the most extreme misery, perhaps maddened by it, ended his captivity and his life by dashing his head against the bars of his prison. Upon the fall of the Torriani arose the power of the Visconti.

Great numbers of erratic blocks are to be seen in the neighbourhood of Como. The material of these boulders is usually a granite containing a great quantity of feldspath, sometimes grey and sometimes reddish, united with a quartz and mica, and popularly known by the name of *serizzo-ghandone*. Many are found in the mountains between Como and Lecco. One of the most celebrated is on the mountain-pastures of San Primo, a mountain which stands at the bend of the lake, near Carvagnana and Nesso. This boulder is 59 ft. long, 39½ ft. wide, and 26 ft. high. There is another at a short distance from it, smaller, which the country people call the *Sasso della Luna*. Many have been used in buildings. The pillars of the church at Valmedrera, close to Lecco, which are 46½ ft. high, and 3 ft. 8 in. in diameter, were cut from an erratic block of *serizzo-ghandone* found upon Mount Valmedrera at the height of 1065 ft.

above the level of the lake. The geologist Curioni observed a mass of granite of about 20 cubic mètres some hundred yards above Camnago, which lies about 2 m. to the eastward of Como.

Although few now travel otherwise than by the Railway, it may suit persons travelling with vetturino or their own horses to continue along the old post road, which passes by

Fino. The country here has the full character of the plain of Lombardy—level, exceedingly fertile, and dotted with villas: maize and millet are the prevailing crops. The road is often bordered by rows of trees, and mulberry trees are interspersed in the fields.

1½ *Barlassina*, a town of some extent. The church which belonged to the suppressed convent of Dominicans, is now converted into an ecclesiastical seminary. The annexed convent was founded upon the spot where St. Peter Martyr was slain, as commemorated in Titian's celebrated picture. About 2 m. further on the road is *Cesano*, belonging to the Borromeo family, who have a large villa on the outskirts of the village.

About 3 m. beyond Barlassina, near Bovisio, and on a slight eminence about a mile on the rt. of the road, stands the Villa of *Mombello*, formerly belonging to the Crivelli family. It commands a fine view of the plain of Lombardy. The gardens, especially those devoted to exotics, were once very beautiful, but the property was sold, and the plantations destroyed. Here Napoleon established himself after the fall of Venice. "Negotiations for a final peace were there immediately commenced; before the end of May the powers of the plenipotentiaries had been verified, and the work of treaties was in progress. There the future Emperor of the West held his court in more than regal splendour; the ambassadors of the Emperor of Germany, of the Pope, of Genoa, Venice, Naples, Piedmont, and the Swiss republics assembled to examine the claims of the several states which were the subject of discussion; and there weightier matters were to be determined, and dearer interests were at stake, than had ever been submitted."

European diplomacy since the iron crown was placed on the brows of Charlemagne. Josephine there received the homage due to the transcendent glories of her youthful husband; Pauline displayed those brilliant charms which afterwards shone with so much lustre at the court of the Tuileries; and the ladies of Italy, captivated by the splendour of the spectacle, hastened to swell the illustrious train, and vied with each other in admiration of those warriors whose deeds had filled the world with their renown. Already Napoleon acted as a sovereign prince; his power exceeded that of any living monarch; and he had entered on that dazzling existence which afterwards entranced and subdued the world."

1½ MILAN (see Route 20).

There is a very good but hilly road from Como to Lecco, passing through the district of Brianza, and by the small lakes of Montorfano, Alserio, Pusiano, and Annone. The distance is 3 posts, but there is no intermediate relay. From some elevated points there are beautiful and extensive views of a rich and highly cultivated country interspersed with villages and churches, and of the mountainous region, formed by the last declivities of the Alps in the background.

ROUTE 20.

COMO TO MILAN, BY MONZA.

Railway from Camerlata near Como to Milan: trains four times a-day the stations are Cucciago, Camnago, Seregno, Desio, Monza, Sesto, and Milan: the distance, 27½ m., is performed in an hour and a half: the fares 4 50 and 3 50 A. l. Omnibuses are in attendance at all the stations to convey passengers to the villages and towns in the Monte Brianza.

This road is more pleasant and more varied than that by Barlassina, and, although nearly parallel to the railway, may, from its more beautiful scenery, be preferred by many. The roots of the Alps extend in successive ranges before you; and the foregrounds, especially near Como, are beautiful. The vegeta-

tion is luxuriant, and, like all in the neighbourhood of the lake, more southern than that which the traveller will find at Milan. Mulberry-trees abound, the district being celebrated for its silk; olives here and there appear; and the exotics, naturalised by the more wealthy inhabitants, who delight in their gardens, flourish in the utmost luxuriance. The *Catalpa* is very common.

Trecallo. The road continues undulating amongst beautiful hills till you reach

Cantù, or *Canturio*, 1 m. on l. of Camnago stat., a small but flourishing town. The *campanile* of the church, with its projecting battlements, is slender and tall. In the middle ages it was used as a beacon, corresponding with that upon the Monte di Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy on the side of the lake.

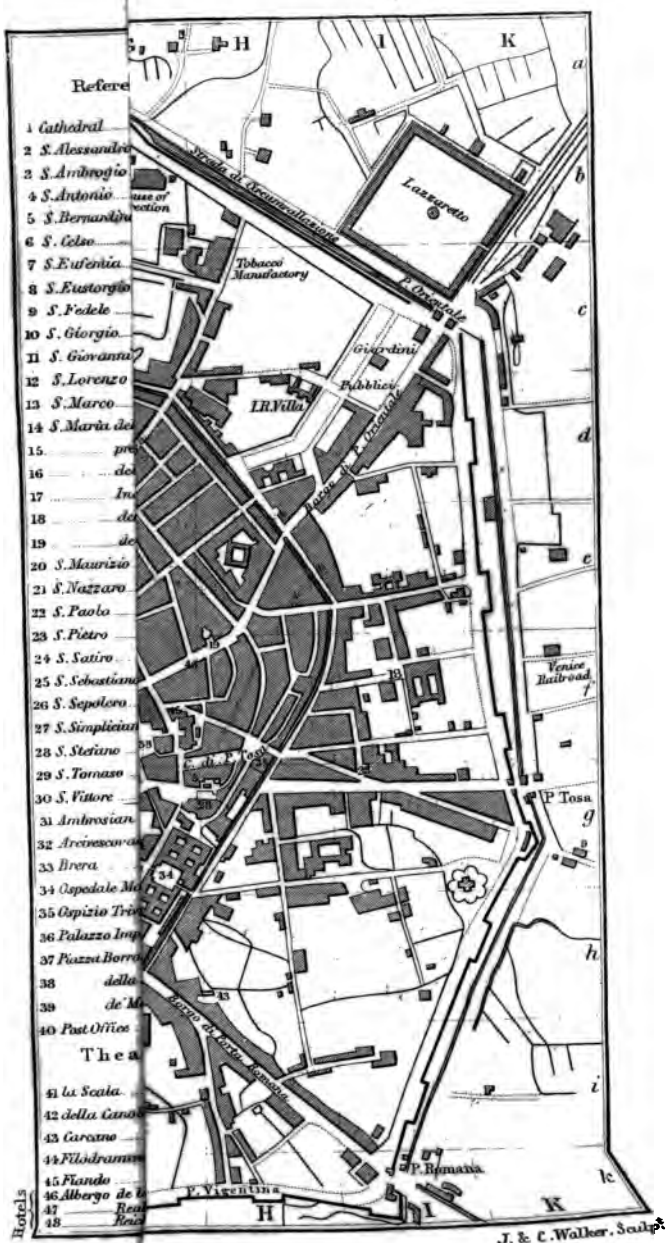
Galliano, near Cantù, has a curious Lombard church, now turned into a barn. It contains Christian inscriptions of the 4th centy. Some ancient frescoes, executed in the 11th, were painted by order of Arimbert, the celebrated Archbishop of Milan. They contain, as it is supposed, portraits of the Emperor Henry and his wife Cunegunda. The baptistery is remarkable. The building was sold as national property during the French occupation.

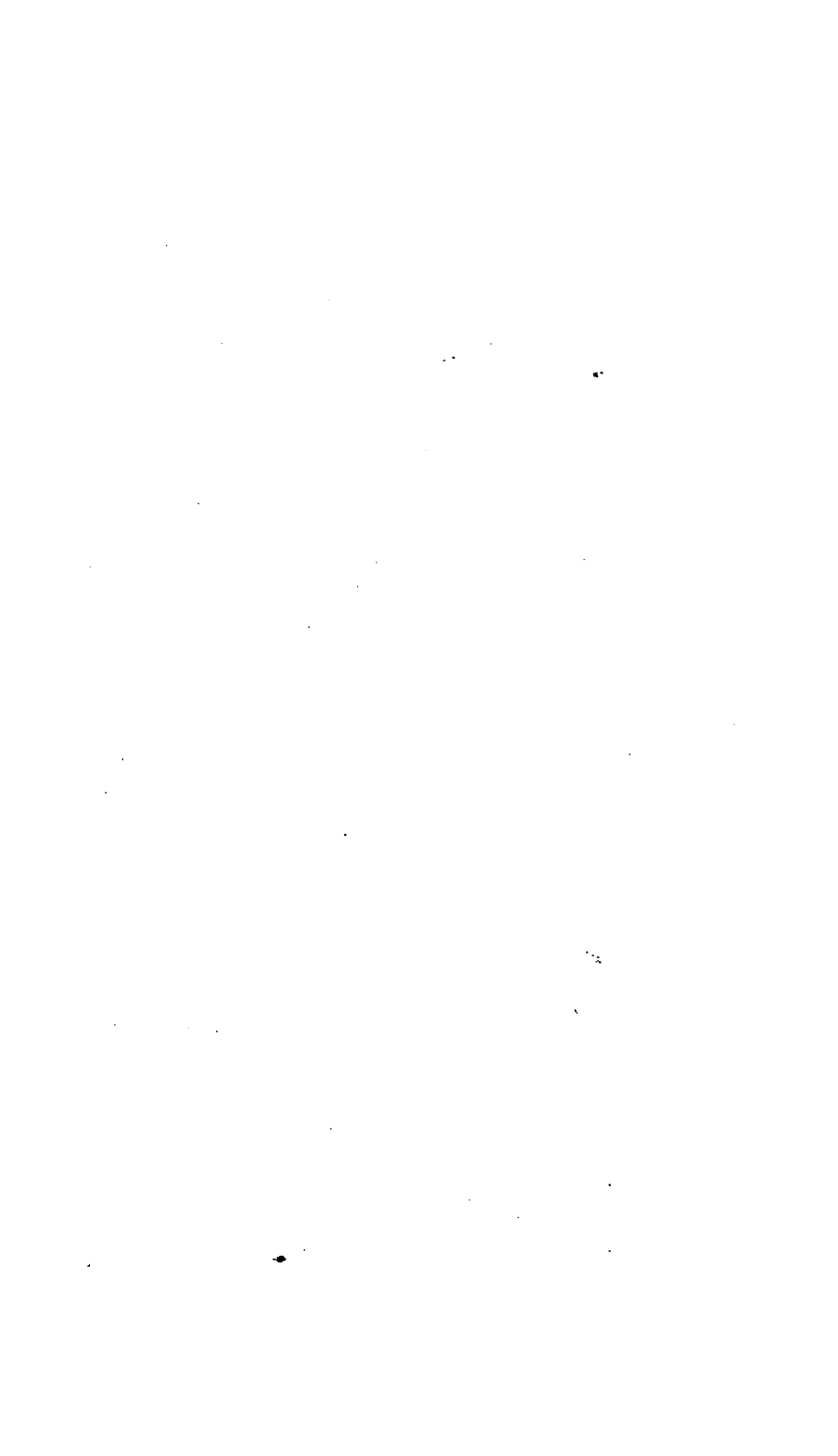
Maraino, a good-sized borgo. Near it are the remains of the ancient monastery of Meda.

Seregno stat. 2 m. on the l. is the village of Carate; an agreeable excursion may be made from here to Inverigo, the beautiful villa of the Marquis Cagnola, a fine specimen of his architecture. The view from the top of it commands the entire region of the Monte Brianza.

Paina, the old post-station on the l. of the Railway.

Desio (Stat.) Here, as before mentioned, the Torriani were entirely routed by the Visconti in 1277. The Villa





Traversa, with a fine garden, is the principal object to be visited in Desio. It contains some very curious and almost enigmatical Roman inscriptions.

Monza (*Inn*: Il Falcone, tolerable; *Angelo*.) This ancient city, whose Latin name was *Modœtia*, is divided into two equal parts by the Lambro. It has a pop. of 16,000.

The *Broletto*, or town hall, is attributed to Frederick Barbarossa: some say it was a portion of a palace built by him. It is of Italian Gothic. Annexed to it is a fine and lofty campanile, with forked battlements.

The *Cathedral* or *Duomo*. "On the spot where this building now stands Theodolinda erected, in 595, a splendid temple in honour of St. John the Baptist. The church of Theodolinda was not on the Latin plan, but on the Byzantine. It was an equilateral cross, surmounted by a dome. For above 600 years this building remained unaltered. At the close of the 13th centy. Matteo Magno Visconti, Lord of Milan, with the assistance of the oblations of the people, undertook the reconstruction of the church, upon a larger scale. But he left his work unfinished; for the façade was not commenced till the year 1396. In that year the celebrated architect, Matteo di Campione, was employed to give a design for the façade and he constructed it in the form which it exhibits at present. This façade is a curious specimen of the *cabinet* style, prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts, and a variety of patterns, in marbles of different shapes and colours, than by the form of the building itself. In the interior some of the capitals of the pillars are ornamented with barbarous figures, and must be older than the 14th centy. Frisi is of opinion that they formed no part of the Lombard church, but had belonged to some 11th centy. building, and were removed from thence to their present situation."—*G. Knight*. The walls of the interior are covered with frescoes, many of which relate to the life of Queen Theodolinda.

The *Pallio*, or front of the altar, of gilt silver, perhaps of the 10th centy., is

entirely covered with Scripture histories, inlaid with enamel and coarse gems. The *Cantorie*, or galleries for the singers, on either side of the nave, are of rich Gothic work, and are worthy of attention, as well as the Gothic woodwork of the choir. In the chapel in the adjoining cemetery is the shrivelled corpse of Ettore Visconti, (a natural son of Bernabò Visconti,) a partisan, who became, for a short time, one of the leaders of Milan. Expelled by the Duke Filippo Maria, he seized the Castle of Monza, where a shot from a springall broke his leg, a hurt of which he died (1413): he was buried in this Basilica; and his body having been accidentally disinterred, it has remained above ground.

Theodolinda, whose memory, like Bertha in Switzerland, or Elizabeth in England, was cherished by the people beyond that of any male sovereign, Charlemagne himself scarcely excepted, and whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold King of the Bavarians, and became the wife of Autharis King of the Lombards (588). Upon the death of Autharis, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would acknowledge as their sovereign. She chose Agelulph (sometimes called Astolf) Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great. He dedicated his *Dialogues* to her.

The *Sacristy* of the *Duomo* is one of the most curious of mediæval museums. It has been much plundered, especially during the early French rule. The following are some of the more remarkable articles which it yet contains:—*Theodolinda's fan*, or flabellum, of painted leather, with a massy metallic handle, enamelled. Her comb, ornamented with gold filagree and emeralds. Her crown, a plain diadem set with coarse gems. The

linda's hen and chickens, a species of tray of silver gilt, upon which are the figures of the *Chioccia*, or *Chucky*, and her seven chickens. The hen's eyes are of rubies. It is said by antiquarians to represent either the arch-priest (a titular dignity without jurisdiction) and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. The probability is that this gift of the Queen was in fact only a plateau or ornament for her banquet table. *The list of relics sent by Pope Gregory to Theodolinda*, written upon papyrus: some say it is his autograph. The relics consist of drops of oil taken from the lamps burning before the tombs of the martyrs. The celebrated antiquary Maffei calls this the "king of papyri." *Theodolinda's Gospel-book*. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil, and fine ancient intaglios, characteristic of the age of transition from the Roman empire to the mediæval monarchies. A *cross*, given to the Queen by Pope Gregory upon the occasion of the baptism of her eldest child: it is now worn by the arch-priest on high holidays. It is composed, in front, of rock crystal; the back is worked in gold thread. *Theodolinda's cup*, said to be hollowed out of a solid sapphire. It is about three inches in diameter, and of proportionate height. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

In a curious bas-relief over the centre doorway of the church *Theodolinda* is represented offering her gifts.

The *Cross*, or *pectoral*, employed in the coronation of the kings of Italy, and which it was the custom to hang round the neck of the sovereign. It is massy, and richly decorated—not merely with uncut stones, but with ancient gems; amongst others, there is appended to it an amethyst, exhibiting a *Diana*, of excellent Greek workmanship.

The *Sacramentary of Berengarius King of Italy*. This monarch is sometimes reckoned as Berengarius I.

amongst the Roman emperors. The son of Everard Duke of Friuli, Berengarius obtained his authority upon the division of the empire which took place on the death of Charles le Gros, in 888. The coverings of this book are of pierced ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are runic knots, elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to spring. These singular carvings have been supposed to be Byzantine; but they are clearly Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The services which the book contains stand as they were composed by Pope Gregory; and in it may be found the collects of our own Liturgy.

Another very curious volume is the *Evangelistarium* of Aribert or Heribert, Archbishop of Milan (1018–1045).

Three *ivory diptychs*, of much better workmanship than is usually the case with monuments of this description. The first and most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with her plectrum. The whole is finely carved. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius, upon conjecture. The second represents two figures in consular robes, with the Roman eagle, and other insignia. The original names have been effaced, and those of Pope Gregory and David substituted. The third is remarkable for the boldness of the relief. The principal figures are an emperor with the paludamentum, and a female in very rich attire. We have given these details, because these monuments belong to a class of which only a very few specimens exist in England.

The celebrated *Iron Crown* is not kept in the Tesoro, but is deposited in the centre of a large cross, over the altar in a side chapel. Formerly the sight of

it was conceded only to persons of high rank; but now, upon obtaining an order from the Governor, or the permission of the Arch-Priest, it may be seen, with the other relics within the cross, for a regular fee of 5 fr. Other parts of the cross contain pieces of the true cross, of the sponge, of the Holy Sepulchre, and of the reed held by Christ; and one of the thorns of the crown.

The thin plate or fillet of iron which lines the diadem, and whence the crown derives its name, is supposed to have been hammered from one of the nails employed at the crucifixion; and hence the crown is also called *Il sacro Chiodo*. It may be readily supposed that there is not the slightest foundation for the belief in such an origin, and the Church of Milan opposed the tradition; but their objections were overcome by the congregation "*dei sacri riti*" at Rome, by whom the relic was pronounced to be authentic, and when it is exhibited, tapers are lighted and much ceremony observed. The workmanship of the outer crown, which is of gold, with enamelled flowers, is plain, but very peculiar. The traditions of Monza relate that this crown was given by Pope Gregory to Queen Theodolinda; yet nothing is really known respecting its origin, nor was it regularly used in the coronation of the kings of Italy. Henry VII. (or Henry of Luxemburg) is the first who is certainly known to have worn it, 1311. The crown was carried for that purpose to Milan, in spite of the remonstrances of the inhabitants of Monza. Charles V. was the last of the old series crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, and using the words, "*Dieu me l'a donnée, gare à qui la touche.*" It has been since used at the coronation of the last two Emperors of Austria, and is part of the royal insignia of the Lombardo-Venetian kingdom.

A curious *bas-relief* in the chapel of *San Stefano* represents the coronation of an Emperor. The six Electors as-

sisting are the Archbishop of Cologne, as Arch-Chancellor of Italy; the Duke of Saxony; the Archbishop of Trèves; the Landgrave or Count Palatine of the Rhine; the Archbishop of Mayence; and the Elector of Brandenburg. The seventh Elector, the King of Bohemia, is absent, and this circumstance shows that the *basso-rilievo* is earlier than 1290, when he was aggregated to the Electoral College. It will be noticed that the crown which the Arch-Priest of Monza is here represented to place on the head of the Emperor is *not* the Iron Crown, but one decorated with fleurons. This *bas-relief* seems, from its inscription, to have been put up by the people of Monza as a memorial of *their* rights to the coronation, in preference to Milan.

The Palace of Monza is a respectable edifice, but has really nothing in or about it (excepting the size of the apartments) above a country mansion. The park is extensive and beautifully laid out. The gardens are rich in exotic plants. It was the country residence of the Viceroy before the Revolution of 1848.

The *Railroad* has rendered Monza a suburb of Milan. Trains run nearly every 2 hrs. from 6 A.M. till dusk, in summer.

Sesto Stat., in a very rich and fertile plain, with many country-seats around.

MILAN.—The Railway Station is outside the Porta Comassina. Passports are generally demanded by the police agent in the railway train, for which a receipt is given, which must be presented at the central police office, in the Via de S. Margareta within 24 hours.

Inns. The *Hôtel de la Ville*, kept by Baër, in the Corso Francesco, the best situation in Milan, open and airy, is an excellent house, newly and splendidly fitted up; the charges moderate, considering the cleanliness and comfort of the establishment. A good table d'hôte at 4 francs, and baths in the house. The Albergo Reale, in the Contrada dei Tre Alberghi, kept by Bruschetti, is also an excellent hotel, clean and quiet, with a very obliging landlord and a table d'hôte. Both these hotels are well suited to En-

lish families. La Gran Bretagna, in the Contrada della Palla, in the centre of the city, is comfortable, with a table d'hôte;—The Hôtel Reichman, in the Corso di Porta Romana, is much frequented by Germans and commercial travellers; the house is spacious and agreeable;—Il Marino, La Pension Suisse, and San Marco: the latter, which is near the post-office, and convenient for persons arriving by the diligences and mallepostes, is highly spoken of. It has a good table d'hôte at 3 fr.

Good Vetturini may be found at Milan. The inn-keepers can usually be trusted to negotiate the bargain.

Carriages may be hired for the day or job. A good carriage for half a day for about 12 fr., and the drink-money of 1 fr. to the driver.

The fiacres ply at San Dalmazio, Piazza San Sepolcro, Piazza Fontana, at La Scala, and on the Corso di Porta Orientale. Lists of the fares are placed inside them.

During the summer the fashionable evening drive was in the Corso di Porta Orientale; particularly on Sundays and Thursdays, the greatest Corso being on the first Sunday in Lent; but from the absence of most of the opulent families, in consequence of late political events, it is now little frequented.

This city is the centre of business; and all pecuniary transactions can be well managed here: such as obtaining further letters of credit, and the like. The *Cambia Monete*, or money-changers, are numerous; most live near the Duomo.

The Post-Office, from which the Government diligences start, is in the Casa Rastrelli, near the Duomo. It opens at 9, when letters are delivered out. The office shuts at various hours, from 4 to 8, according to the mails; on Sundays at 3. The mail which carries the English letters (through Paris) is that by Chiasso and the St. Gothard. It closes at 11 A.M., and arrives at 2½ P.M. Letters arrive and depart every day. Between London and Milan the post takes 4 days.

The principal public conveyances are the following:—

Brescia, Verona, Padua, and Venice, in connection with *Ferrara, Trent, and the Tyrol.*

Udine and Trieste.—Diligence daily at 6 P.M.; by railroad to Treviglio, and from Coccaglio to Padua and Maestre.

Lucerne, by Bellinzona and the St. Gothard.—Diligence every day at mid-day, arrives at Flullen on the Lake of Lucerne in 28 hrs.*

Innsbruck, by the Valtellina and Stelvio Pass.—Malleposte daily at 6 P.M. in 56 hrs; diligence on Sundays.

Chiavenna, Coire, and Zurich, by the Splügen Pass.—Diligence daily at 3 P.M.; and by Bellinzona and the Bernardino Pass every day at mid-day.

Turin, by Novara.—Diligence daily at 2 P.M.; and on Tuesdays, Thursdays, and Saturdays from the Albergo del Pozzo, corresponding with the diligences from Turin to Geneva, Lyons, and Paris. Turin by way of Novara and Alessandria by Rly. The direct line between Novara and Turin is in progress.

Geneva, by way of Arona, the Simplon, Vevay, and Lausanne; a diligence every day at 5 P.M. The Swiss diligences will, if required, book all the way from Milan to Basle and vice versa, and for intermediate places. The traveller is allowed to stop at night and continue his journey on the next or a subsequent morning.

Genoa, by Pavia and Mortara, and from thence by railway, through Alessandria and Novi:—Malleposte twice a day reaches Genoa in 9 hrs. from the Contrada del Marino 1436; ordinary diligence twice a day, in 10 hrs.: fares 24, 20, and 18 frs.

Piacenza, Parma, Modena, Bologna, Rome, by Lodi.—Diligence on Mondays, Wednesdays, and Fridays, at 6 A.M.

Some variations may take place in the times of starting of the different diligences according to the season. All the mallepostes and some of the diligences start from the Post-Office, near

* During the blockade of the Canton of Ticino by Austria, arising out of the events of 1853, this diligence was suspended as a passenger conveyance.

the Duomo; others (diligences) from the Office, Via di Monte, No. 5499; the coaches for Arona, Varese, Sesto Calende, &c., from the Post-Office, and the Albergo del Gran Parigi, Contrada di Val Petrosa.

The trains to Monza run 5 times a-day.

The railroad to Venice is open as far as Treviglio, 18½ Eng. m., and at the other extremity from Coccaglio, half-way between Bergamo and Brescia, to Verona, Padua, and Venice.

There is at Milan a physician who speaks English—Dr. Capelli; he lives nearly opposite the Scala Theatre. This gentleman is stated by those who have consulted him to be entirely worthy of confidence.

Apothecary and chemist, Monteggia, Corso Francesco.

Restaurateurs and Cafés. *Cavetta* (successor to Cova), Contrada San Giuseppe, opposite La Scala, is the best; he has English newspapers; — *Martini*—Della Colonna. *Café Real* and *Del l'Europa*, in the Piazza del Duomo; *St. Carlo*, in the Corso della Porta Orientale.

The traveller will find at Mannini's shop under the Arcades of the Piazza del Duomo an assortment of Italian and foreign jewellery, English and French articles, &c.; and a great variety of jewellery in the shops of the Strada degli Orefici, &c.

The pop. of Milan at the beginning of 1853 was 161,962, exclusive of the garrison.

Milan, founded by the Insubrian Gauls, became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital. Ausonius, who flourished under the Emperor Gratian, towards the end of the fourth century, assigns to it the rank of the sixth city in the Roman Empire. He describes it in these lines:—

'Et Mediolani mira omnia,—copiæ rerum :
Innumere, cultasque domus, secunda virorum
Ingenia, antiqui mores. Tum duplices muros
Amplificata loci species, populique voluptas
Circus, et inclusi moles cuneata theatri :
Templa, Platinaque arces, opulensque moneta,

Et regio Herculei celebris sub honore lavacri,
Cunctaque marmoreis ornata peristyla signis,
Mœniæque in valli formam circumdata labro;
Omnia, quæ magnis operum velut æmula
formis

Excellunt : nec juncta premit vicinia Romæ."

Procopius, a century later, speaks of Mediolanum as one of the first cities of the West, and inferior only to Rome in population and extent. Its ancient edifices and monuments have all disappeared, save one portico (*see* San Lorenzo); one column (*see* Sant' Ambrogio); a piece of masonry wall, forming part of the Monasterio Maggiore; two rather dubious heads, called Quintus and Rufus, in the arches of the Corsia di Porta Nova; and, lastly, the *Uomo di Pietra*, or in Milanese *Homin de Pree*, now inserted in the wall of a house in the Corsia de Servi, between the first and second stories. So far as can be judged, he is a Roman of the lower empire, with no other importance excepting what tradition has assigned to him. Some say he is Cicero; and a quotation from the Roman orator, upon the pedestal, is said to confirm it. But the words now seen are in recent painting, and of most dubious authority. Others say, and ancient writers vouch for the fact, that the statue was erected by Archbishop Adelman, who lived in the 10th century, to his own honour; and a third party of antiquaries reconcile both traditions by supposing that the Roman statue was altered to suit the archbishop, for that it has an appearance of clerical tonsure. Like many statues of the same description, it has been the nucleus of odd stories and customs; amongst others, the "uomo di pietra" was annually dressed up and painted, upon which occasion a treat was given to all his neighbours; and particularly to the members of the Menelozzi family who lived hard by, and to which family, the Archbishop Adelman belonged.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained. It was sacked by Attila, A.D. 452, in the invasion which occasioned the foundation of Venice. But the great destruction was effected after the surrender

Milan to Frederick I., 1162; when his vengeance co-operating with, or rather instigated by, the jealousies of the surrounding cities, Pavia, Cremona, Lodi, Como, Novara, rased it to the ground. These rival cities entered upon the work of destruction with the greatest zeal; each took their assigned portion of the labour of devastation. Porta Orientale and its *Sestiere* or ward was demolished by the men of Lodi; Porta Romana, by the Cremonese; Porta Ticinese, by the Pavians; Porta Vercellina, by the Novarese; Porta Comasina by the men of Como; and Porta Nuova, by the feudatories of Seprino and Martesana. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was to be recognised only by the Basilica of Sant' Ambrogio, and some few others of the churches, which were left standing in the midst of the ruins; and the inhabitants being dispersed in four adjoining villages, the name of Milan was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the diet, or parliament, held at Pontida, 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which, on the 27th April, 1167, was effected by the combined forces of Cremona, Brescia, Bergamo, Mantua, and Verona, and the city speedily rose again with unwonted energy and power. This remarkable event was commemorated in the coeval basso-relievos of the *Porta Romana*, a venerable gateway which stood till 1810-12.

The basso-relievos have, however, been preserved by being let into the walls of a house erected on the site of the gate, and are curious as illustrative of one of the most memorable passages in the chronicles of mediæval Italy. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "*Fata vetant ultra procedere, stabimus ergo.*" The cities of "*Cremona*," "*Brixia*," and "*Ber-*

gamum" are represented by turreted gateways, out of which come forth their allies.—"*Fra' Giacobbo*," thus written, bears the banner of Milan. The artist "*Anselmus*" has also represented himself, adding an inscription, in which he either assumes to himself the appellation of Dædalus, or ascribes to himself Dædalian skill; a whimsical vanity, the sculpture being of the rudest kind. In another part is a figure in a consular or magisterial robe, surmounting a strange monster with a huge grinning face and bats' wings, which, according to the tradition of Milan, represents the Emperor Frederick Barbarossa.

This *Porta Romana* stood in the line of walls erected by the Milanese when they rebuilt the city.

About eighty years after the rebuilding of the city commenced the rule of the family of della Torre, and then followed that of the Viscontis and Sforzas. During the later part of this period Milan attained a state of great prosperity, and became celebrated for its manufactures of armour, dress, and ornaments.

"Well was he arm'd, from head to heel,
In mail and plate of Milan steel."

Milan then set the fashion to the rest of Europe; hence the word *milliner*. After the extinction of the family of Sforza, Milan fell, in 1535, under the power of the Emperor Charles V., who, in 1549, fixed the succession to the duchy of Milan in his son Philip II. It remained under the government of the Spaniards until the death of the last Austrian King of Spain, when it became an object of contention between France and Austria, and was finally given to the latter by the treaty of Utrecht, 1713. In the hands of Austria it has since remained, with a few interruptions, the principal one of which was the occupation of Milan by the French, and the establishment of the kingdom of Italy, of which Milan was made the capital.

As the chief residence of the viceroy it acquired great splendour, and under the present government it is increasing in commercial prosperity. The streets

are well paved, and the houses in good repair.

The extent of Milan, when it was rebuilt after its destruction by Frederick Barbarossa, is marked by the canal, which, entering the city on the N. side, runs nearly round the central part of the modern city. The wall or rampart, called the *bastione*, which now encircles Milan, except on that side which was protected by the Castello, was built by the Spaniards in 1555. The greater portion of the ground between this wall and the canal is occupied by gardens. All round, just outside this wall, runs what is called the *Strada di Circonvallazione*. The circuit of the modern city is $7\frac{1}{2}$ miles.

Certain wider streets which radiate from the centre of the town are called "*corsie*;" the continuations of these beyond the line of the most ancient fortifications are called "*corsi*;" and still further on, from the bridges which cross the canal to the present line of wall, they receive the name of *borghi*. The streets, in many places which run parallel to and immediately within the canal, retain the name of *terrazi*, or terraces. The Piazzes before the churches are in Milanese called "*pasquée*" (*pasqua*), and some open spaces, where several streets meet, are called "*carobbio*" (*quadrivium*).

The average height of Milan above the sea is 450 feet.

Milan has now ten gates. On the N. side is the *Porta Comasina*, erected in 1826-1828 by the merchants, from a design of *Moraglia*.

Next to this, towards the E., is the *Porta Nuova*, built in 1810 of sandstone, from a design of the poet *Zanino*. The view of the Alps from the rampart near this gate is very fine.

At the N.E. angle of the rampart is the *Porta Orientale*, begun in 1828, from a design of *Vantini*, the architect of the Campo Santo at Brescia.

Near the centre of the E. side is the *Porta Tosa*.

At the S.E. angle of the rampart is the *Porta Romana*, built by the Milanese, from a design of *Bassi*, in 1598,

to welcome the arrival of Margaret of Austria, the wife of Philip III. of Spain. Just within the gate is the ancient emporium (*sciostra romana*) for merchandize coming from Cremona and Piacenza.

In the S. side of the rampart, next to the *Porta Romana*, is the *Porta Vigentina*, so called from the village of Vigentino, which lies on this road, at a short distance. This gate will give an idea of the architecture of all the gates a few years ago.

The gate situated nearly in the centre of the S. side of the rampart is the *Porta Ludovica*, so called from Ludovico il Moro.

Near the W. end of the S. face of the rampart, and to where it forms an angle with the S.W. face, is the *Porta Ticinese*, the gate from Pavia, and by which Bonaparte entered after the battle of Marengo, whence for a short time it was called the *Porta Marengo*. Its Ionic portico was built in 1815, from a design of the Marquis Cagnola.

The *Porta Vercellina*, at the W. extremity of the city, was built in great haste, with materials from the Castello, from a design of Canonica, to receive Napoleon when he came to assume the iron crown.

Porta Tenaglia, the N.W. gate leading to the Simplon road, received its name from a fortified work bearing that name.

Between the *Porta Tenaglia* and the *Porta Vercellina* there is no rampart, the city having been protected on this side by the *Castello*. Here stood the ancient ducal castle, built by Galeazzo Visconti II. in 1358, to keep the Milanese in subjection. Upon his death they insisted on its demolition; it was, however, rebuilt with increased strength by Giovanni Galeazzo. Thus it remained till the death of the Duke Filippo Maria, when the Milanese rose (Aug. 30, 1447), and, having proclaimed the "*Aurea respublica Ambrosiana*," destroyed the castle. It was soon rebuilt by Francesco Sforza, for the ornament (he said) of the city and its safety against enemies; and he promised that its governors should be

always Milanese. This is the building which now remains. In the interior is a keep, where the dukes often resided. Remains of paintings have been discovered under the whitewash in the stables. Philip II. added very extensive modern fortifications, and cut down all the campanile towers which overlooked them. The advanced works reached to the edge of what is now open space. The castle was taken by the French in 1796; and again in 1800, when Napoleon ordered the fortifications to be rased. It has since been converted into a barrack, the approaches to which were strengthened after the revolution of 1848. A strong lunette mounting 6 guns defends each gate: there are two half-moon batteries, loop-holed, and mounting 6 guns on the S.E. and N.E.: the four round towers at the angles have been raised, in doing which the fine marble shields of the Sforzas have been mutilated; and a line of loop-holed defences has been carried nearly all round the castle, and the square in which it is situated considerably opened. During the government of Eugene Beauharnois a Doric gateway of granite, with a portico or line of arches on each side, and in the same style, was erected on the N.W. side.

The space gained by the demolition of the fortifications was meant to be covered by splendid buildings and monuments, for which Antolini prepared a design in 1804. Everything was Greek and Roman, and full of allusions to Athens and Sparta. Two only of the buildings planned have been erected—the Arena and the Arco della Pace. The space on the N.E. side of the Castello, which it was intended to make a forum, has been made a Piazza d'Armi, for the purpose of exercising the military.

Arco della Pace. A triumphal arch having been erected with wood and canvas, in 1806, at the Porta Orientale, from a design of the Marquis Cagnola, upon the marriage of the Viceroy Eugene with the Princess Amalia, it was so much admired, that the municipal council resolved that it should be executed in white marble from beyond

Duomo d'Ossola, on the Simplon road, the expense to be defrayed out of 200,000 francs assigned by Napoleon for adorning the city. It was begun in 1807, but, on the fall of the kingdom of Italy in 1814, had not risen above the impost of the smaller arches. The works were resumed in 1816 and completed in 1838, in which year the arch was inaugurated at the time of the coronation of the Emperor Ferdinand I. It was originally intended to have been called the Arch of the Simplon, and to have been embellished with a statue of Victory, in commemoration of the battle of Jena, and with bas-reliefs representing the events of Napoleon's wars. When it fell into the hands of the Austrians its name was changed to that of Arch of Peace, whose figure is placed in the car, and the sculptures underwent a transformation to make them represent the events which preceded the general pacification of 1815. On the top of the arch is a bronze figure of Peace, in a car drawn by six horses. Four figures of Fame, one at each angle, announce her arrival. These latter are by *Giovanni Putti*, a Bolognese. The central group is by *Sangiorgio*. The subjects of the sculpture and the names of the artists are as follows:—Side towards the city. The colossal figure to the l. of the inscription represents the river Po, that on the rt. the Ticino; both are by *Cacciatori*. The subject of the bas-relief on the l. side immediately below the entablature is the battle of Culm, by *Cl. Monti*. The large bas-relief below this is intended to allude to the entry of the Emperor Francis I. into Milan; it is by *Cacciatori*. Below this is the capitulation of Dresden, by *C. Pacetti*. On the rt. below the entablature, is the passage of the Rhine. The large bas-relief below this represents the foundation of the Lombardo-Veneto kingdom, and the lowest one the occupation of Lyons; these three are by *Marchesi*. Each of the pedestals of the columns has an allegorical figure in half-relief:—they are Hercules, by *G. Monti*; Mars, by *E. Pacetti*; Mi-

nerva, by the same; Apollo, modelled by *Pizzi*, executed by *Buzzi*. Under the great central arch, a large bas-relief on the rt.-hand side represents the conference of the three allied sovereigns of Russia, Prussia, and Austria; it is by *G. Monti*. A corresponding bas-relief opposite was begun by *Acquisti*, and completed by *Somaini*.—Side towards the country. The colossal reclining figure to the l., above the entablature, represents the river Tagliamento; the one on the rt. the Adige: they are both by *Marchesi*. The bas-relief immediately under the entablature, on the l. hand of the spectator, represents the re-institution of the order of the Iron Crown. The subject of the large bas-relief is the Congress of Vienna; both these are by *G. B. Perabò*. Below is the occupation of Paris, by *A. Acquisti*. The upper bas-relief on the rt. was begun by *G. Rusca*, and finished by his son; it represents the entry of the allied sovereigns into Paris. The large bas-relief below this represents the Peace of Paris; and the lowest one the entry of General Neuperg and the Austrians into Milan in 1814; these two are by *G. Monti*. The four pedestals of the columns on this side represent Vigilance, by *Pizzi*; History, Poetry, and Lombardy, by *Acquisti*. On the eastern flank of the building is the battle of Leipsig, by *Marchesi*; on the western the battle of Arcis-sur-Aube, by *Somaini*. The key-stones of the arches are ornamented with allegorical busts. The grand frieze all round was modelled by *Monti* and *Marchesi*.

The total cost, including the lodges on each side and the iron railing, was 142,839*l*. An easy staircase in the interior leads to the summit. The bas-reliefs have been much and justly criticised for a pedantic adherence in the draperies to classical models.

The *Duomo*. The present building is the third, perhaps the fourth, re-edification of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was

destroyed by Attila. When rebuilt it was burnt by accident, in 1075, and again destroyed by Frederick I. in 1162; but this demolition was, it is said, only partial, being caused by the fall upon the church of a lofty bell-tower, which was destroyed in order to prevent its being used as a fortress. Lastly arose the present structure.

The first stone of the present *Duomo* was laid by the hands of Giovanni Galeazzo Visconti, 15th March, 1386. Some historians say that the undertaking was the fulfilment of a vow; others ascribe it to a refined policy, or a wish to encourage the arts. It was from beyond the Alps that the Duke sought an architect. He had recourse to the freemasons of Germany; and it is in vain that Italian patriotism has sought to impugn the claims of *Heinrich Ahrlor of Gmünden*, or "*Enrico di Gamodia*," the Italian version of his, to them, unpronounceable name. To him, between the years 1388-99, were associated other brethren from beyond the Alps, from Paris and Normandy, from Friburg, Ulm, and Bruges. Italians were afterwards called in; amongst others, the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the alma mater of the architects of the cathedral; and as late as 1486 Gian' Galeazzo Sforza addressed letters to the magistrates of Strasburg, requesting them to send him the master mason of their *Domkirche*, Hammerer, for the purpose of advising upon some difficulties which had been apprehended in the construction of the centre tower.

The building has been often interrupted, and has, when resumed, been often carried on slowly, and it is yet unfinished in some of its details. The octagon cupola was vaulted by the two *Omodei* (father and son), 1490, 1522; the three western divisions or arches of the nave were left unfinished after the extinction of the Sforza dynasty, and not completed till 1685. The central tower and the spire, of great beauty, which crowns it, were completed in 1772, from the designs of

Croce; and the gable and upper range of windows of the front, as well as very many of the buttresses and pinnacles, by *Amati*, *Zanaja*, and others, between 1806, when the works were resumed by order of Napoleon, and the present time. In this long succession of years many of the first artists of this favoured country, amongst whom may be named *Bramante*, *Leonardo da Vinci*, and *Giulio Romano*, gave their advice and assistance. The eras only of some of the principal constructions are here noticed; but, since the first stone was laid, the scaffolds have always been standing in some part of the edifice.

It seems that the original designs for the façade had been long lost, and the portion of the nave, as erected, wanted three of its arches. A façade of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length; and, as far as this had been raised, it was unfinished, and inelegant. Pellegrini, surnamed Tibaldi, was employed in 1560 by St. Carlo Borromeo to complete the façade, and he designed an Italian façade upon a magnificent scale, but much out of keeping. San Carlo died; Pellegrini was summoned to Spain by Philip II. to paint the Escorial, and the work was carried on very leisurely by other hands, amongst them by *Castelli* and *Francesco Ricchino*, who, altering the designs of Pellegrini, gave to the Roman doors and windows that exuberance of ornament which they now exhibit; but the plans of Pellegrini—according to one of which the front was to have been composed of a gigantic modern Roman portico—had given rise to numerous discussions, which were continued, revived, and resumed during the 17th and 18th centuries. Some of the architects of Lombardy strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the façade in the Gothic style.

Thus, in 1635, two Gothic designs were proposed by *Carlo Buzzi*, and a

third by *Francesco Castelli*, all three of considerable merit. It will be sufficient to observe that, about the year 1790, it was determined by the Syndics to Gothiciise the façade, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and, in order to apologise for the discrepancy of the styles, they caused an inscription stating this reason to be engraved on the corner buttress of the front.

To these works Napoleon gave great impulse, and their continuation was intrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three Gothic windows; and the greater number of the pinnacles and flying buttresses of the rest of the building were completed. The cost of these undertakings during the French government amounted to about 3½ millions of francs. 1½ millions of this sum was produced by the sale of the lands belonging to the Duomo, the remainder from the property of the suppressed monastic institutions. After the revolution of 1848 the supplies were for a time cut off; still a great deal has been done during the Austrian occupation. The works were resumed in 1851-2.

A magnificent Gothic campanile was projected by the Marquis Cagnola. Others proposed flanking the front with belfry towers. The designs for the latter were sent to Napoleon at Moscow, and lost in that calamitous campaign. At present nothing further is in progress as to this part of the edifice; but, when Amati inserted the Gothic windows, he supported them by what are called bearing arches of granite; so that, if it should hereafter be thought expedient to remove the Romanised doors and windows, the operation may be performed without injury to the superstructure.

When Giovanni Galeazzo endowed the Duomo, he included in his donations the marble-quarries of la Gandoglia, on the Simplon road, beyond the Lago Maggiore, and of that material the building is entirely com-

posed. Time gives to this marble a fine yellow tint.

In the tracery there is an unusual approximation to what has been called the *flamboyant* style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great E. window, which was built by Campania from the designs of Nicholas Bonaventure of Paris (1391).

The E. end, or apsis, is probably the most ancient or original portion of the structure. It is calculated that the niches and pinnacles of the exterior will require a *population* of about 4500 statues. Of these about 3000 are executed, besides the basso-relievos. The excellent sculptures of the centre door, by *Bono, Castelli, and Vismara* (about 1635), may be especially pointed out. The tympanum contains a basso-relievo representing the creation of woman. The arabesques in the pilasters are allusive to the works of the other days of the creation.

In the compartments for the basso-relievos there is a great variety of detail. Many of the artists were Comaschi. A careful observer will discover in the compartments not a few of the symbolical representations of an earlier age in modern forms. Amongst the minor *capricci* is a female head covered by a veil, all the features being seen, as it were, through the transparent covering. The Caryatides, by *Rusca* and *Carabelli*, are in finely varied attitudes.

The traveller, in order fully to understand the merits of the building, should ascend the summit. A staircase, the entrance to which is at the W. corner of the S. transept, where a charge of 25 centimes is made, leads by 158 steps to the roof. The best time to enjoy the magnificent panoramic view is the evening, the plains being generally covered with mist at an earlier hour.

Steps upon the flying buttresses present an ascent to the different levels. Two staircases, winding in turrets of open tracery, as at Strasburg, bring you to the platform of the octagon, and a similar staircase in the spire conducts to the belvedere or gallery, at

the foot of the pyramid, or *flèche*, which crowns it. These turrets were executed by *Antonio Omodei* between 1490 and 1494. The sculpture, as well as the architecture, is from his design. The open tracery was executed by *Amici* of Cremona. The whole is of exquisite finish. There were to have been two others of similar workmanship at the opposite angles of the octagon. The larger number of the pinnacles of the nave and aisles have been completed since 1805. The smaller ornaments—baskets of fruit, cherubs' heads, sunflowers, lilies—are admirable, and much superior to anything which results from the *rigorism* now inculcated by Gothic architects.

All the main pinnacles, 3 on each buttress, are completed; a very perceptible progress has been made in the course of the last few years.

From the octagon gallery you gain a noble view of the plain of Lombardy, studded with cities and villages and church towers; the whole walled in, on the N. and E., by the snowy Alps. To the eastward, in a line with the cupola of Sta. Maria della Passione, is the plain watered by the Lambro, anciently called the Martesana, and beyond are the mountains of the province of Brescia, which towards the N. are connected with those of the Seriana and Brembana valleys, and then with the Resegone, which rises above Lecco, and is distinguished by the sawlike form of its crest. The lower ridges to the W. of this form the hilly country of the Brianza, behind which, and in a line with the Porta Nuova, rises the mountain of S. Primo, which stands between the two southern arms of the lake of Como. Behind S. Primo rise the mountains which encircle the lakes of Como, Varese, and Lugano, with the S. Gothard beyond. Still further to the westward, the Simplon is distinguished, and then Monte Rosa, with its summits sparkling with eternal snow, and showing at sunset the hues from which it derives its name. Exactly W., Mt. Cenis may be seen, and still further to the l. the sharp snow-capped pyramid of Monte Viso. In a line with the Porta Ticinese, the Ape-

nines begin, among which the most remarkable point is the Penice. Advancing towards the S. E., and in the line of the Strada Romana, is the insulated group of hills of S. Columbano, and then the boundless plain of the Po, in which may be distinctly discerned on a clear day Lodi, Cremona, and Crema. By ascending to the gallery just before sunrise, the visitor may sometimes enjoy the striking spectacle of the rays of the sun catching successively the peaks of the Monte Rosa.

The ground-plan of the Duomo is a Latin cross, terminated by an apsis, in the form of five sides of an octagon. The body is divided into a nave and four aisles, by four ranges of colossal clustered pillars, with nine intercolumniations. The transepts and the chancel end are divided into three aisles. There is no triforium gallery, nor any division corresponding with it. The vaultings of the roof spring at once from the pillars: hence arises an appearance of great loftiness. Fifty-two pillars, each formed by a cluster of eight shafts, support the pointed arches on which the roof rests. The total height of each pillar of the nave and chancel is 80 ft.; that is, base 4 ft., shaft 57 ft. 6½ in., capital 18 ft. 6¼ in. The diameter of the shaft is 8 ft. 3¼ in., that of the base 11 ft. 2¼ in. The diameter of the four great pillars which support the octagonal cupola is one-fifth greater. The beautiful capitals of the nave and choir were designed by *Filippino of Modena*; the lower part is formed by a wreath of foliage, mixed with figures of children and animals; above is a circle of eight niches, corresponding to the intervals between the eight shafts of the clustered pillar, and each containing a statue covered by a canopy. The shafts which divide the niches terminate in a pinnacle, surmounted by a small statue. The design, however, is varied in different pillars. The roof is painted in elaborate fretwork. The execution is modern, but the design, as well as this mode of ornament, is *ancient*. The five interior doorways in *Roman style* were designed by Fabio

Mangoni, in 1548. Flanking the great centre doorway, are two granite columns, each of a single stone: they were given by San Carlo, and brought from the quarries of Baveno; and are said to be the largest shafts in Italy. They have been called the largest monoliths in Europe; and, perhaps, were so until the erection of the church of St. Isaac at Petersburg. The height of each shaft is 35 ft., the diameter 3 ft. 10¼ in.; the cost of quarrying and finishing them alone amounted to 1948*l*.

The principal dimensions of the Duomo are as follows, omitting fractions:—

	English Feet.
Extreme length	485
Breadth of the body	252
Between the ends of the transepts	287
Width of the nave, from centre to centre of the columns, which is double the width of the aisles measured in the same way	67
Height of the crown of the vaulting in the nave from the pavement	153
Height from the pavement to the top of the statue of the Madonna, which crowns the spire	355

Just beyond the entrance the pavement, which is laid in a mosaic pattern of red, blue, and white marble, is crossed by a meridian line, laid down by the academicians of the Brera in 1786. The sun's rays, passing through a small aperture in the roof, cross it, of course, at noonday. Originally all the windows were filled with painted glass. Pellegrini designed those in the nave: much glass remains of extraordinary brilliancy, but a great deal is lost. The restoration of the painted windows is amongst the works carried on by the Austrian government. They have completed the great apsis windows with Scriptural subjects: the lower ranges contain subjects from the Apocalypse. Parts of the glass, too, in the S. transept, and the W. window, are modern. These restorations are poor in design, and weak and bad

in colour—Two of the great pillars supporting the octagon, between which you enter the choir, are encircled by pulpits partly of bronze, begun by the directions of San Carlo, and completed by his nephew, Cardinal Frederigo Borromeo. These are covered with basso-relievos (*Andrea Pellizzone*), and rest on colossal caryatides, representing the symbols of the four Evangelists, and the four Doctors of the Church, SS. Gregory, Jerome, Ambrose, and Augustine, (modelled by *Brambilla*, and cast by *Busca*.) bending and spreading forwards to support the superstructure. Behind the altar are seen the three gigantic windows of the apsis. The best time of day for contemplating this scene is when the morning sun is streaming through the eastern windows. The effect of the brilliant background is much heightened by the dark bronzes of the pulpits. Pendant in the vaulting of the octagon over the altar, is a reliquary, said to contain one of the nails of the cross, which annually, on the feast of the Invention of the Holy Cross (3rd May), is exposed upon the altar, and carried in solemn procession through the city.

"With some feeling of disappointment, from having heard so much of this building, it was impossible not to acknowledge the sublime effect of the interior. The first particulars which strike you on passing to the interior are, that it is dark and gloomy, and that the leading lines are very much interrupted by the shrines introduced in the capitals of the piers, which injure also the apparent solidity of the building.

"The style does not correspond with any of our English modes of pointed architecture. The vaulting is simple, without any branching ribs, or any ridge-piece; it is so much super-vaulted, that each bay appears to be the portion of a dome; and the disposition of the materials in concentric circles, or in portions of such circles, makes me believe that this is nearly the case. * * * The lower part of the capitals has something of the running foliage of the 14th centy. in England: but the shrine-work which forms the

upper part is perfectly unique; at least, I know nothing parallel, either in the work itself, or in the manner it is here introduced. The bases and the plans of the pillars are equally anomalous, and I think any person would be baffled in attempting to determine the date from the architecture, only he might safely decide that it could not be very early." — *Woods' Letters of an Architect.*

To point out in detail the more remarkable objects to be seen in the Duomo, beginning at the western end and on the rt.-hand side:—First comes the monument of Marco Carelli, a benefactor of the Duomo, a work of A.D. 1394. It is an altar-tomb, with small figures in niches. Next comes the altar of St. Agatha, with a picture of *Frederigo Zuccaro*; then that of St. John the Evangelist, by *Melchior Gherardini*. In the next is a picture of *Fiammenghino*. These altars were erected in the time of the Borromeos.

According to the strict Ambrosian rule, there ought, as in the Greek Church, to be only one altar in the church, and the Duomo was planned accordingly. Other altars have been introduced, but there are fewer than is usual in Roman Catholic places of worship; and the chapels are much less prominent than in other similar buildings.

In the S. transept, close to its angle with the aisle, is the tomb of *Giovanni Giacomo de' Medici*, Marquis of Marnano (d. 1555), and uncle of San Carlo, executed in bronze by *Leon Leoni*, and said by Vasari to have been designed by *Michael Angelo*. The principal statue of Medici is not unworthy in its general design of the great master who is supposed to have sketched it. In the splendid window next to this tomb, proceeding eastward, the armorial bearings of the deceased are introduced. This Medici, often called *il Medicino*, was in no wise related to the Ducal House of Florence, though the armorial bearings in the window would lead to an opposite inference.

The apse which ends the S. transept forms the chapel of San Giovanni Bono

The pilasters of the arch and its archivolt, are covered with exceedingly elaborate basso-relievos by *Simonetta, San Pietro, Zarabatta, Brunetti, Bussola*, and others. The figures of Justice and Temperance, by *Vismara*, are good, but the chief merit is rather to be found in the exuberance of composition and high finish of the groups and tablets—of which some are taken from the life of San Giovanni Bono. The statue of the Guardian Angel is by *Buzzi*, that of St. Michael by *Giovanni Milanti*. On one side is the entrance to the subterranean way leading to the archbishop's palace, still in use, and, on the other, that of the staircase which leads to the roof. Next is the altar of the Presentation of the Virgin, by *Bambaja* (1510), who has attempted a difficult representation of perspective in sculpture.

The tomb of *Giovanni Andrea Vimercati*, a canon of the cathedral, has some fine heads by *Bambaja* (about 1537-48), marked by strong expression.

The Martyrdom of Santa Apollonia, by *Ercole Procaccini*, is rather injured. The statues of San Satiro, by *Cacciatori*, and St. Ambrose, by *Gaetano Monti*, were placed here in 1842. The elaborate Gothic doorway, composed of foliage intermixed with imagery, on the rt. hand, is the entrance to the southern sacristy. Then comes a sitting statue of Pope Martin V. by *Jacopino di Tradate*, erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff.

The tomb of *Cardinal Caracciolo*, governor of Milan (d. 1538), also by *Bambaja*, is striking in its general effect.

On the wall beneath the great S. window is a tablet of marble, with a monogram of high antiquity, called the "*Christa Sancti Ambrosii*," and which contains the A and Ω, together with other symbols. Some suppose it to be a Gnostic monument. Near to this is the much celebrated statue of St. Bartholomew, formerly on the exterior of the cathedral, and vaunted rather above its deserts. The inscription, "*Non me Praeterea, sed Marcus finxit Agrates*,"

is adopted from an epigram in the Greek Anthology.

Under the central window, engraved on a marble tablet, is a long list of relics of saints, fingers, toes, teeth, &c., possessed by this church.

North side.—The tomb of *Ottone Visconti*, Archbishop and Signore of Milan (d. 1295), is earlier than the foundation of the present building. It is striking from its singularity of form and colour, being formed of bright red Verona marble, and supported by columns of the same stone. He left his moveable goods and chattels to the knights of St. John, who erected this mausoleum. The same tomb, by a singular economy, serves as the memorial of Archbishop Giovanni Visconti (d. 1354), who also united in his person the temporal and spiritual supremacy of Milan.

Immediately above this tomb is the statue of Pope Pius IV. (1559-1565), a Milanese Medici, being the brother of the Marquis of Marignano; and uncle of San Carlo. It is by *Angelo de Manius*, a Sicilian (1560). The semi-Gothic bracket, or console, which supports it, by *Brambilla*, is full of elegant fancy in the groups which compose it.

Tablets are seen in this and other churches of Milan defaced; it was done during the three years' republic, by the Milanese themselves, and not, as is generally supposed, by the French.

The circuit wall of the choir, towards the aisles, is covered with basso-relievos, representing the history of the Virgin. The subjects are divided into compartments by angels, whose attitudes are finely varied.

In the N. transept, after a Gothic altar-piece from the demolished church of Sta. Tecla, comes the altar of San Prassede, with a bas-relief of *Marc Antonio Prestinari*.

The Annunciation is a copy of that of *Giotto* at Florence. The chapel at the end of the transept contains some fine bas-reliefs, and a statue of the Madonna, by *Buzzi*, which is called *dell' albero*, from the splendid bronze candelabrum which stands before it, the gift in 1562 of Giovanni Battista Trivulzio, archpriest of the

cathedral. In front of this altar are the slab tombs of the Cardinal Frederigo Borromeo, the nephew of S. Carlo, of Card. Cajetani, and of two archbishops of the Visconti family. In the chapel of St. Catherine the altar is delicately executed in Gothic. In the altars which come next, the picture of St. Ambrose absolving Theodosius is by *F. Baroccio*, and the Spozalizio is by *F. Zuccaro*. Then follows a crucifix which was carried about the city, before St. Carlo, during the time of the plague. Two modern statues, St. Martha, by *Cacciatore*, and St. Magdalen, by *Monti*, have been placed in front of it. The next space contains an altar tomb, erected in 1480, and restored in 1832; it has a bas-relief by *Marchesi*. The Baptistery, —a small square temple supported by four columns of *macchia-vecchia*—is by *Pellegrini*. It contains an ancient *labrum*, from a bath of the lower Empire, used as a font, the Ambrosian ritual requiring baptism by immersion. Behind the Baptistery, in the N. wall, are eight statues of saints, with a circular bas-relief of the Virgin and child. The saints, in Verona marble, are of very early date.

The choir was designed by *Pellegrini*. The richly carved stalls of walnut, with bas-reliefs, represent the history of St. Augustine and St. Ambrose. The organ-cases are rich with gilded carving and paintings of *Figini*, *Camillo Procaccini*, and *Giuseppe Meda*.

On the high altar, under a small temple of bronze, is a magnificent tabernacle of gilt bronze, adorned with figures of our Saviour and the Twelve Apostles, the work of the *Solari*, and the gift of Pius IV. A Gothic candelabrum of wood covered with metal hangs from the roof of the choir, to carry the paschal candle. Beneath the choir is the lower church orcroft, in which service is celebrated during the winter season, as being warmer than the vast choir above. This lower church is from the designs of *Pellegrini*. From it is the entrance into the chapel (*scurolo*) of St. Carlo, rebuilt in 1817, from the designs of *N. Italy—1854.*

Pietro Pestagalli, in the form of a lengthened octagon. This subterranean chapel is lighted by an opening in the pavement of the church above, but not sufficiently to allow of the objects in it being seen without the aid of tapers. The walls are covered with 8 oval bas-reliefs, in silver gilt, representing the principal events of the life of the saint, viz.—The Birth of San Carlo; his presiding at the Provincial Council of Milan (1505), in which canons were enacted virtually protesting against some of the worst abuses of the Roman Church; San Carlo's distribution to the poor of the proceeds of the sale of the principality of Oria. He had a life-interest in this domain, which he sold for 40,000 crowns; and he ordered his almoner to distribute it amongst the poor and the hospitals of his diocese. The almoner made out a list of the items, how the donations were to be bestowed, which, when added up, amounted to 42,000 crowns. But when he found out the mistake, he began to revise the figures. "Nay," said San Carlo, "let it remain for their benefit;" and the whole was distributed in one day.—San Carlo's administration of the Sacrament during the great plague.—The attempt made to murder him. San Carlo had laboured to introduce salutary reforms into the order of *Humiliati*, whose scandalous mode of living had given great offence. Some members of the order conspired to murder him. A priest named Farina was hired for money to execute the deed. He gained access to the private chapel and as San Carlo was kneeling before the altar, fired at him point blank with an arquebuse. At this moment they were singing the verse, "Let not your heart be troubled, neither be ye afraid." The bullet struck San Carlo on the back, but did not penetrate his silken and embroidered cope, and dropped harmless on the ground; and the failure of the attempt was considered as an evident interposition of Providence. San Carlo continued in prayer, while all around him were in consternation.

The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.—The great translation of relics effected by him.—The death of San Carlo. He died 4th November, 1584, aged 46 years, his life having been unquestionably shortened by his austerities.—His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus (*e. g.*) round a tablet given by the money-changers are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c., fastened together by wire, or some similar contrivance. Jewels, crosses, rings, and other votive gifts are hung around: some are very recent.

The body of the saint is deposited in a gorgeous shrine of gold and gilded silver, the gift of Philip IV. of Spain. The front is lowered by a windlass, and displays the corpse dressed in full pontificals, reposing in an inner shrine, or coffin, and seen through panes of rock crystal. These panes are so large as to excite some doubt whether they are not of very fine glass, and whether the manufacturers of Murano may not have furnished the material supposed to be the production of nature. The skill of modern embalmers has not been able to preserve the body from decay. The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull, and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and all around, worked upon the rich arras, is repeated in golden letters San Carlo's favourite motto, "*Humilitas*," which long before his time had been borne by the Borromeo family. The interior of the shrine is not ordinarily shewn: a view of it costs about 50 fr.

On the anniversary of this saint (Nov. 4.) large pictures are suspended between the pillars of the transepts and nave, representing the events of his life and the miracles which he is supposed to have performed.

The principal or southern sacristy contains some objects of interest, the remains of a much larger collection. Amongst those most deserving of notice are the following:—*The Evangelisterium*, the cover richly worked in enamel, and containing a MS. copy of the Gospels, from which the archbishop reads portions on certain high festivals. It was given to the Duomo by Archbishop Eribert, 1018, but is probably of much older date than his time, the workmanship of the enamel appearing to be of the Carolingian era.

A small vessel of ivory, which, as the custode tells you, belonged to St. Ambrose. This, ornamented with whole-length figures, the Virgin and Child, and the Evangelists, is placed beneath Romanesque arches. It was given to the church by Archbishop Godfrey, A.D. 978.

Two *diptychs* of the Lower Empire, of good workmanship, containing events in the history of our Lord; Greek inscriptions, not all correct in their orthography, and one almost inexplicable.

Full-length statues of *St. Ambrose* and *San Carlo* of silver. The first was given by the city in 1698, and was the work of Scarpoletti, and twenty other goldsmiths. There are small statues of gold in the pastoral staff, and events in the history of the saint are delineated on his chasuble. The statue of San Carlo was given by the goldsmiths in 1610.

Several busts of the same material and character.

A mitre, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents.

There are also some splendid specimens of modern jewellery, particularly a *Paz*, by *Caradosso*, the gift of Pius IV. It contains many figures; the principal group represents a Deposition from the Cross; the figures are worked with the utmost delicacy. *Ambrogio Foppa*, nicknamed *Caradosso*, was a Milanese, the contemporary of Cellini, and earned the deserved praise

of the jealous Tuscan. He was also a die-sinker, in which art he excelled, and an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "Cara d'osso," or Bear's face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment (just as the Cadiz captain told Baretti that in England he was always in a friendly way called *Espanimonqui*), and it entirely superseded his proper name.

The Ambrosian rite is almost the only national liturgy in the West which has been spared by the Roman Church, and it is probably much older than the Roman Liturgy. The *Rito* or *Culto Ambrogiano* is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman service in its place, but they have been foiled by the attachment of the clergy and people to their ancient rites; and even in the present age "*noi Ambrogiani*" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman service. The Scriptures are not read from the Vulgate, but from the ancient version called the *Italica*, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the melodies of modern music are rarely introduced, and the monotonous chant maintains its supremacy. There are many minor differences in the ceremonies which are anxiously retained, extending even to the shape of the censers or *turiboli*.

A species of tunnel connects the Duomo with the *Archiepiscopal Palace*. Annexed to it is a workshop belonging to the fabric, in which is the model, or rather the wreck of the model, of one of the plans for completing the front of the Duomo. It is so large that a man can stand up in it; but it is sadly broken and neglected. According to this plan the front would have had a noble portal of Gothic arches, not unlike Peterborough, and much more appropriate than the present front.

There are many churches besides the

cathedral deserving notice. Several of them are highly interesting from their antiquity; or from their connexion with events recorded in history; or for the works, more especially in fresco, which they contain. As antiquities, however, some of them have lost their interest by being modernized, particularly the interiors; and this seems to have been done very much at one period, probably about the time of St. Carlo.

The notices of such of the churches as seem worthy of being examined are here arranged according to the divisions of the city, by reference to its gates. All those which stand in one ward or division are placed together, beginning with those in the Porta Orientale division, and proceeding round the centre of the city from E. to W.

CHURCHES OF THE PORTA ORIENTALE.

San Carlo Borromeo, built by contributions raised amongst the inhabitants of Milan after the first invasion of the cholera, from the designs of *Amati*. The first stone was laid on the 29th of Dec. 1838. It is an extensive circular edifice, surmounted by a dome, and only second in size to the Pantheon at Rome, its diameter being 105 feet, its height 120 feet, and with the lantern 150; it is consequently larger than either the church of Possagno or Ghisalba, which are built on a similar design. In front is a rich Corinthian peristyle, opening into a square, surrounded by a portico and colonnade of granite of the same order. The interior has still an unfinished, bare look, notwithstanding the 24 magnificent columns of red Baveno granite which decorate it. Amongst the works of art which it contains, the most remarkable are *Marchesi's* group of the Saviour and Virgin, called *il Venerdì Santo*; and in an opposite chapel, San Carlo administering the Sacrament to young people, by the same artist. The outer appearance of the edifice is poor, from the disproportion of the immense dome with the low peristyle and colonnade. The old church of the *Servi*, which contained some good paintings, was pulled down to make room for the portico.

Sta. Maria della Passione. Opposite to the end of the Stradone della Passione, close to the Archinito palace, and between the Porta Orientale and Porta Tosa, stands this church, built in 1485. The fine cupola was raised in 1530, from the design of *Solaro*, called "Il Gobbo." Its height from the pavement is 160 ft. The façade was added in 1692. It is heavy and overloaded, but contains 3 fine alto-relievos. The Scourging of our Lord—the Crowning with Thorns—the Entombment.

The interior is divided into a nave and two aisles, and the original design of a Greek cross has been altered into a Latin one, with 8 chapels in each aisle. On the rt. at the end of the transept, is a Crucifixion, by *G. Campi*; the roof above it is painted in fresco, by his brother *Antonio*; near this is the tomb of the two *Biraghi*, *Daniel*, Bishop of Mytélène, on the urn above, *Francis* below; a work of *Andrea Fusina*. It is the only specimen which can certainly be attributed to this artist, almost unknown, but who was amongst the best sculptors of Lombardy. *Cicognara*, speaking of this monument, says, "its general proportions, the grace of its ornaments, the beauty of the several parts, all are in the best taste and the utmost elegance." On the l. the baptistery contains the supper of *San Carlo*, by *Daniel Crespi*; the first chapel, a *St. Ubaldo*, by *Bianchi*; the fifth, a *St. Francis*, by *Camillo Procaccini*; the last, *Christ going to Calvary*, a work of the school of *da Vinci*. In the chapel of the l. transept is a *Last Supper* by *Gaudenzio Ferrari*, and *Christ in the Garden*, one of the best works of *Salmezzig*. The *Flagellation*, the *Resurrection*, and the long pictures on the pilasters of the high altar are also by him. Much expense has been bestowed upon the high altar; the ciborium is of *pietra dura*; and behind it is a painting, almost a miniature, upon marble, by *Camillo Procaccini*, representing the *Deposition of our Lord*. The principal ornament, however, is the altar-piece, a *Pietà*, by *B. Luini*, in his first manner. The doors of the organ are

painted in *chiar'-oscuro* by *Crespi* and *Carlo Urbino*. Those on the rt.-hand side are by *Urbino*. By *Crespi* also are the small pictures of the *Four Doctors of the Church*, and the 8 pictures fixed to the great pillars, and representing the *History of our Lord's Passion*. The interior of the cupola is painted by *Panfilo Nuvolone*. The sacristy is a noble apartment. In the lunettes are paintings of the saints and prelates who have belonged to the order.

The monastery connected with this church has, since 1808, been occupied by the *Conservatorio di Musica*, the great training school of Italy for theatrical music.

San' Pietro in Gessate (just out of the Borgo di Porta Tosa). The latter word of this name is that of a family who founded here a monastery for the *Umiliati*. The interior, consisting of a nave and two aisles, with Gothic arches supported by monolith columns of grey granite, preserves its original construction unaltered. The date of the present arrangement of the choir is 1640. In the third chapel, on the rt., is a *Madonna* of *Luini*. *D. Crespi* painted the *S. Mauro*, to whom persons afflicted with the sciatica performed pilgrimages in this church. The actions of the saint at the sides are by *Moncalvo*. The frescoes in the 2nd chapel, on the l., representing *St. Ambrose* as archbishop, are attributed to *B. Zenale* and *B. Buttinoni* of *Treviglio*. In the altar of the 3rd chapel on l., a *Madonna*, in the middle of six compartments of very ancient painting, is by *Bramantino* or *Vincenzo Foppa*.

The monastery adjoining this church was erected in 1509, and is in the style of the school of *Bramante*: it has 2 cloisters, with *Doric columns*, with arches and a frieze of brick. It is now used as an *Orphan Asylum*.

San' Stefano in Broglio, a very ancient basilica, rebuilt by *Archbishop Visconti*, the successor of *San Carlo*, and completed by *Cardinal Federigo Borromeo*. It was also called *St. Zaccaria alla Ruota*, from a species of wheel of *terra-cotta*, with the inscription

"*Rota sanguinis fidelium*," formerly fixed against a pillar, and afterwards deposited in the sacristy, but recently again concealed or removed. Perhaps from the fear of exciting ridicule or scepticism, the Roman Catholic priests are often very shy of showing similar objects. Near the pillar is a species of rude urn, now buried in the pavement up to its rim, and covered with a grating. This is called the "*Pietra degli innocenti*." Who the innocents were is a subject of great discussion, and so also with respect to the "*rota*:" some say it commemorates the martyrdoms in the earliest ages of the Church. In the modern history of Milan an important fact is connected with the "*Pietra degli innocenti*." Hard by perished one to whom that name did not apply, Galeazzo Maria Sforza, slain December 26, 1476, by the three conspirators—Carlo Visconti, Girolamo Olgeato, and Giovann' Andrea Lampugnano. They were instigated by Cola Montano, a man of letters, who, fanaticised by the study of ancient history, urged his disciples—and he had many—to imitate the examples of those who had perished in the extirpation of tyranny.

This church was judiciously restored in 1829. The rich Corinthian chapel to the rt. of the high altar built by Cardinal Trivulzio, governor of Milan, (1656) was restored in 1844. The baptistery has been lately fitted up with modern stained glass by Oldrino, a manufacturer in Milan. The ancient campanile having fallen down, the present one was built in 1642. Close to, and at right angles with St. Stefano, stands

San' Bernardino del Monte; an octagonal church, with a cupola; attached to it is a small sepulchral chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. They are not, however, considered as relics; and the exhibition of these gloomy tokens of mortality is merely intended to excite devotional feelings.

The oblations for masses are said to amount annually to between 10,000 and 15,000 lire.

The open space before these two last-mentioned churches is the Verzaro, i. e. the market for vegetables (*verzee*) and fish.

CHURCHES OF THE PORTA ROMANA.

San Satiro, in the Contrada del Falcone, nearly surrounded by houses, is without façade or choir, but is considered a very graceful building. The original church was built in 869 by Archbishop Anspertus on the site of his own house: the only remains of this is the chapel in the l. transept, with four columns of different materials and dimensions, and with different capitals, all taken from earlier buildings, as was then usual. The present church was built about 1480. It was intended to be in the usual shape of a Latin cross; but, from want of space, the choir is wanting, and its place is supplied by a perspective painted on the wall. This painting is as old as the church, but it has lately been retouched and refreshed. It can hardly be called a work of art, but, as a trick, the deception is marvellous. Annexed to the church is a small octagon sacristy, by *Bramante*: it is highly praised by Vasari. The bas-reliefs, arabesques, and sculpture, are by *Caradosso*, and are very beautiful.

San Sepolero (close to the Ambrosian library) retains its ancient towers built in the 11th century; the rest is modern. It contains an excellent *Luini*, our Lord crowned with Thorns. Many other figures are introduced; perhaps the members of some pious fraternity or guild. Over the door is a celebrated painting by *Suardi*—a Dead Christ mourned by the Marys—but it is so shut up in glass and grating, to protect it from the weather, that it is difficult to examine it. This church was the centre of the congregation of the Oblati, a body of priests founded by San Carlo, in order that they might, by stricter lives and more exemplary performance of their duties, check the Protestant Reformation. The congregation has now ceased to exist.

San Nazaro maggiore, in the Corso di Porta Romana. This basilica was

founded by St. Ambrose (A.D. 382), and dedicated to the 12 Apostles. It was burnt in 1075, enlarged upon its being rebuilt, and again by San Carlo: the two principal chapels were added in 1653. The most interesting part of the church is the vestibule by which it is entered. This is the sepulchral chapel of the Trivulzi, which contains a most interesting series of monuments of this illustrious family. They are remarkably simple, figures as large as life, in the armour, dress, and garb of the times, true portraits in marble, reposing upon their sarcophagi.—Antonio (d. 1454), the father of the great Trivulzio, who, upon the death of the last Sforza, turned the dubious scale in favour of the Visconti.—The great Gian' Giacomo, (died 1518,) Marquess of Vigevano, his laurel-crowned head pillowed upon his corslet, with the inscription "Johannes Jacobus Magnus Trivultius Antonii filius, qui nunquam quievit quiescit, tace." This was the Trivulzio who, banished from Milan, returned at the head of the French army, and may be said to have been the main cause of the ruin of his country. Those who had profited by his treason respected him not: the old warrior died broken-hearted, at the age of 80 years and was buried, as the French say, at Bourg de Chartres, near Monthery. He was the founder of the chapel, as appears from an inscription yet remaining.—The two wives of the Marquess, Margareta Colleoni, died 1488, and Beatrice d'Avalos, sister of the Marquess of Pescara.—Gian' Nicolo, died 1512, the only legitimate son of the Marquess; as zealous as his father in the interests of France, and who, had he lived, would probably have equalled him in military fame.—Paula Gonzaga, the wife of Giannicolo; Ippolita, Luigi, and Margherita—maiden, boy, and infant, children of Giannicolo, all lying side by side; and, lastly, Gian' Francesco, died 1573, the son of Giannicolo, who served both Francis I. and Charles V., changing sides as was most convenient to him. It was he by whom these monuments were erected, *as commemorated by him in an inscription which seems to apply to*

the whole series. All the monuments, however, are cenotaphs, the real place of sepulture being in the vault below. The chapel is said to be designed by *Bramante*, and altogether is one of the most remarkable of its kind in Milan. In the cupola and four spandrels are frescoes by *Vitale Sala*. There is a very fine picture by *Lanini* in the church. A good fresco, representing the Martyrdom of St. Catherine, in the oratory of St. Caterina della Ruota, adjoining the church, was executed by the same painter in 1546. In the principal compartment, on the rt. hand, and near a pilaster, he has introduced himself between Gaudenzio Ferrari, and Della Cerva.

San Antonio Abate, built in 1632, from the designs of *F. Richini*. It contains 7 chapels richly ornamented with marbles and paintings. The vaulting of the nave is painted in fresco, by *Carlone*; the subjects relate to the Crucifixion and the Miracles of the Cross. The choir is painted in fresco, by *Moncalvi*: the subjects are taken from the history of St. Paul the Hermit, and St. Anthony the patron saint. In the first chapel on the rt. hand the picture of St. Andrea Avellino is by *Cerano*. The Nativity, in the 2nd chapel, is by *B. Campi*, and another further on by one of the *Caracci*. In the principal chapel on the l., Christ bearing his Cross is by *Palma Giovane*. In the chapel of the Annunciation are various works of *G. C. Procaccini*.

St. Eufemia, in the Corso di San Celso, with an Ionic vestibule, contains, in the first chapel on the left, a picture by *Marco d'Oggione*. The death of St. Eufemia is asserted to be by *Titian*.

S. Paolo, on the S. side of the open space in front of St. Eufemia. The side towards the piazza, with Corinthian pillars above coupled Doric, projecting two-thirds from the wall, is from the design of *Alessi*, and is praised. The front, which is in bad taste, contains a bas-relief over the door, la Madonna di Loreto, in the tympanum, and some long perpendicular compartments with emblems, beautifully executed.

The interior is divided transversely by a wall rising as high as the cornice, the further part being occupied by the Augustin nuns called the *Angeliche*.

San Celso, in the Borgo San Celso.

In a field called "ad tres moros" St. Ambrose, in 396, discovered the bodies of SS. Nazarus and Celsus, martyrs. St. Nazarus he dug up and deposited in the church of the Sant' Apostoli: but over San Celso, whom he let lie where he found him, he built a small church, which was afterwards enlarged and then restored in 1651. It is now partly destroyed. There remains the choir, an ancient painting in a lunette, and a door with capitals and symbolical ornaments of the 10th century. The campanile is of the 14th century.

Sta. Maria presso San Celso. A very splendid building, one of the richest and finest churches of Milan.

According to tradition, St. Ambrose, on the spot on which he found the remains of St. Nazarus and St. Celsus, placed a picture of the Madonna, who, afterwards on the 30th December, 1483, appeared there. The miracle drew so many persons to the small church which had been built there in 1429 by Filippo Maria, that it was resolved to erect a splendid church on the spot, and this was commenced in 1491 from the plans of *Bramante*. The front was begun by him, or, as others say, by *Gobbo Solaro*, carried on and altered in 1572 by *Martin Bassi*, and completed by *Alessi* of Perugia, to whom the present design is principally due. The sculptures of the façade are remarkable for beauty. The Adam and Eve, the Annunciation, and the bas-reliefs of the Adoration of the Magi and the Flight into Egypt, are by *Stoldo Lorenzi*, a Florentine. The rest are by *Annibale Fontana*, a Milanese. They lived towards the latter half of the 16th century. The capitals of the columns of the interior are of bronze. The rich organ over the entrance has 2 statues by *Fontana*, and is supported by caryatides by *Bassi*. 12 statues stand round the 12-sided cupola. The pendants, and the lunettes beneath, were painted by *Appiani* in 1797. Below,

on the pilasters which support the dome, there is a statue of St. John the Baptist, by *Fontana*, and two others by *Lorenzi*. The 4th space is occupied by the rich altar of the Virgin, in which the miraculous figure is preserved behind 2 small silver doors. The altar is rich in silver and gold, sculptured by *Fontana*. The woodwork of the stalls is by *Taurini*. According to the original design there should only have been 2 altars, but several have been added. In the 1st recess on the rt. hand is a Deposition by *G. C. Procaccini*; the side pictures are by *Nuvolone*. Next is the Martyrdom of St. Nazarus and St. Celsus, also by *G. C. Procaccini*. They were beheaded at Milan, under Nero, A.D. 69. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter. The roof of the nave is richly decorated.

Under the altar is a rude sepulchral urn, with a bas-relief of the 4th century. In the altar of the Crucifixion, the St. Joseph is by *E. Procaccini*. The Baptism in the Jordan which follows is by *Gaudenzio Ferrari*.

In the principal chapel of the rt.-hand transept are, one fine, and some small pictures, by *Paris Bordone*. In the spaces of the circuit behind the altar, it is difficult to see the pictures for want of light. The Resurrection in the 1st is by *A. Campi*. The pictures in the 2nd, 3rd, and 5th, are by *Carlo Urbino*. St. Catherine in the 4th is by *Cerano*. St. Jerome in the 6th is by *Calisto Piazza*; it is thought to be finely coloured. The Conversion of St. Paul in the 7th, by *Moretto*. In the principal chapel of the l. transept the Assumption is by *C. Procaccini*. There is also a picture by *Borgognone*.

CHURCHES OF THE PORTA TICINESE.

S. Alessandro. This church belonged to the Barnabites, by whom it was rebuilt in 1602, from a design of one of their order, Lorenzo Binaghi. The interior is very rich in painting and decoration, without containing any work deserving of being particularly noted.

The façade, with its 2 campanile towers, is incomplete. The Barnabites, in 1723, established here, in emulation of the Jesuits, a college for noble families; whence the neighbouring street acquired the name of *Contrada dei Nobili*.

San Giovanni in Conca, shut up and desecrated. The front exhibits a remarkably curious mixture of the circular and pointed styles. Here were the tombs of the Visconti family. The monument of Bernabo has been removed to the Brera. It has a lofty campanile. To the l. of this church is what was the Casa Sforza; on the rt, a house called *Dei Cani*, from the dogs which Bernabo Visconti kept there.

S. Sebastiano. This church was built from the city funds and private donations, in consequence of a vow made by the city during the plague. It was designed by *Pellegrini*, and S. Carlo laid the first stone on the 7th September, 1577. It is a circular building: the lower part is Doric; above this is an attic, on which rises a story in the Ionic order, supporting the cupola. The choir is octagonal, and has a separate cupola.

S. Giorgio in Palazzo, in the Corsia to which it gives name, was founded in 750, by San Natale. The façade was restored in 1800, by *B. Ferrari*. The interior in 1821, by *Canonica*. It has thus been much modernized. The frescoes on the ceiling of the choir, by *S. Montalto*, are praised. It also contains a St. Jerome, by *Gaudenzio Ferrari*, in the 1st chapel on the rt.; and, in the 3rd chapel on the same side, a Deposition and Ecce Homo, by *B. Luini*, amongst the best pictures of the master. Both are very fine, and in good preservation; there are some fair frescoes on the arch of this chapel.

S. Lorenzo. In the Corso di P. Ticinese, close to this church, stand the *Colonne di San Lorenzo* the only vestiges, with the exception of the solitary pillar near San Ambrogio, of the architectural magnificence of Roman Milan. They are 16 in number, of the Corinthian order, standing upon a continuous basement. Mouldering, fire-scathed, shattered by violence, these relics con-

trast strangely with the bustle and vivacity of the street in which they stand. According to the earliest Milanese historians, they are portions of the Temple of Hercules, built by Maximian in honour of his tutelary deity. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules, commemorated by Ausonius in the epigram which we have before cited; and the constructions which can yet be traced in the adjoining church, seem to lead to this conclusion. An inscription in honour of Lucius Verus, built into a pier, has evidently no concern with the columns, and another, containing the

N.
following letters, A. P., on what is
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supposed to be a part of the original edifice, does not afford much explanation. The style has been assigned to the 3rd century. The increased intercolumniation of the 8 columns on the l. is an irregularity found in the supposed contemporary palace at Spalatro. The ancient church of San Lorenzo fell down in 1573. It had previously sustained many mischances, particularly in 1071, when it was burnt. It was by this fire that the columns were so much damaged. *Pellegrini*, the builder of the Escorial, a good painter as well as an architect, was employed by San Carlo Borromeo to give the designs for the new structure, but they were partly altered by *Martino Bassi*. The interior was rebuilt upon the plan of *San Vitale*, of Ravenna, and has 8 sides, 4 being filled by lofty arches enclosing recesses. The arches which fill the intervals are smaller; 2 orders are employed, the lower is Doric, the higher Ionic. The arches are surmounted by a Doric cornice, which serves as the impost to the cupola, a regular octagon, having a window in each compartment. On the rt. the basilica communicates with the octagonal chapel of St. Aquilinus, founded by Adolphus, the King of the Goths; and successor of Alaric, but who aspired to the glory of being the protector, not the destroyer, of Rome.

In this chapel, which, excepting the cupola, is ancient, although entirely modernised, is the very remarkable tomb of Adolphus (or Ataulphus), and of his wife Placidia, the sister of the Emperor Honorius, whose part in this eventful period of the history of the declining empire is that of the heroine of romance conquering her victor by her charms.

This tomb is without an inscription, in the ancient form of a Roman sarcophagus, but of very plain rude workmanship. The monogram of Christ—a descending dove over a cross—are the only ornaments. In the chapel are two very early Christian mosaics, perhaps amongst the oldest existing specimens of Christian art. On the right, our Lord in the midst of the Apostles—a fountain gushes from his feet as an emblem of the living waters; and on the left, the Sacrifice of Isaac. It is thought, and with some probability, that this building, was originally one of the chambers of the ancient baths. The shrine of St. Aquilinus, is a rich specimen of *pietra-dura* work. The entrance door of the chapel is of the lower empire, and covered with sculpture. In a chapel behind the high altar is the fine mausoleum erected by Gaspare Visconti to Gio. Conti in 1538. In the first altar on the l. hand the pictures are by *A. Luini*. The Baptism of our Saviour is pleasing. There are also, the Martyrdom of SS. Hippolytus and Cassianus, by *Ercole Procaccini*—the Visitation, by *Morazzone*—and a fine fresco, artist unknown, representing the discovery of the body of Sta. Natalia.

S. Eustorgio, situated at the end of the Borgo di Cittadella, close to the Porta Ticinese. The suburb of the Porta Ticinese was first surrounded with a wall by the Viscontis, and called Cittadella, a name which thus remains. This church is one of the oldest in Milan, having been dedicated in the fourth century, A.D. 320, by Archbishop Eustorgio, who is said to have deposited in it the bodies of the three *Magi*, presented to him by the Em-

peror Constantine. It is one of the few remains of ancient Milan which escaped the destruction under Barbarossa. After many vicissitudes it became a Dominican monastery. This order established themselves, and the tribunal of the Inquisition, here, in 1218. At their expense the church, or rather aggregation of churches, which is now called *S. Eustorgio*, was reduced to its present form by *Tomaso Lombardino*. The campanile was built between 1297 and 1309. The church was finally completed by *F. Richini*. As a repository of monuments it is the most interesting in Milan. These are pointed out by Cicognara as worthy of more notice than they receive. All have suffered more or less from Vandalism during the early occupation of the French, and of the Cisalpine Republic. The armorial bearings have been completely defaced, the inscriptions of titles of nobility and honour chiseled out. In their present state it is very difficult to make out to whom the several tombs belong. In the first chapel on the rt. the monument of Stefano Brivio (ob. 1485) is of very delicate cinque-cento work. It is said to be from a design of *Bramante*. The altar has a painting in three compartments by *Borgognone*: the subjects are the Virgin, the Infant Saviour, St. James and other Saints. After the next pilaster comes the chapel of St. Dominic, with a marble monument to Pietro, a son of Guido Torelli, of 1416. The side chapel of the Rosary is of the date of 1733. In the 4th chapel erected towards the conclusion of the 13th century, and dedicated to St. Thomas, is the sarcophagus of Stefano Visconti, son of Matteo Magno. The chapel is supported by eight spiral columns resting on marble lions, with bas-reliefs remarkable for the age. In the adjoining chapel are the mausoleums of Uberto Visconti (brother of Matteo Magno) and of his wife.

The 6th chapel, dedicated to *St. Martin*, was built by the della Torre family. The tomb of Martino is perhaps the only memorial left of that once powerful family; he died about

1262. The fine tomb of Gaspar Visconti exists, though mutilated, and the bearings upon the shields have been obliterated by the republicans of 1796; but some traces of the insignia of the Order of the Garter may yet be discerned. Gaspar obtained this distinction in consequence of his having been repeatedly despatched to the court of Edward III., upon the negotiations for the matrimonial alliances effected or proposed between our Royal Family and the Visconti: he died about 1430. The opposite tomb of Agnes, the wife of Gaspar, has been also much injured. It appears to have been taken down and the fragments rebuilt, but not exactly in their original position. The costume of the principal figure is curious: she holds an enormous rosary. In the chapel on the right of the high altar, is an enormous sarcophagus, destitute of sculptures or inscriptions, which once held the relics of the three kings of the East. When we say that it has no inscription, we exclude a modern one in large gilt letters,—“*Sepulchrum trium magorum.*” At the approach of Frederick Barbarossa the citizens removed the relics from this church, which then stood without the walls, to another, deemed more secure. But in vain; upon the fall of the city the relics became the trophies of the victor, and Archbishop Rainaldo, of Cologne, carried them off to his own city. Opposite is a bas-relief representing the Nativity and the Arrival of the three Kings, which, as appears from the chronicles of the monastery, was put up in 1347. It is supposed to have been executed by some of the scholars of *Balduccio di Pisa*. From the style of the capitals, this part of the church appears to be of the 9th or 10th century. A passage leads from the crypt or subterranean chapel under the choir to the chapel of S. Pietro Martire. It was erected to him by a Florentine, *Pigello de' Portinari*, in 1460, and in it has been placed the shrine or sepulchre of this saint, a work of *Balduccio* himself, which is an exceedingly beautiful specimen of Tuscan

art. Cicognara considers it as a masterpiece. *Balduccio* was one of the artists invited by Azzo Visconti for the adornment of his metropolis. The general plan is like that of the shrine of the Confessor in Westminster Abbey, which, as is well known, was by a Florentine artist; a lower story, a base supported by eight beautiful columns, and the sepulchre above. Statues, full of simplicity, stand in the Gothic arches below; the Doctors of the Church, St. Thomas and St. Eustorgius. More interesting to the stranger, because more novel, are the allegorical representations of the Virtues. Beyond the Alps such allegories are but rare; not occurring very often in the Gothic buildings of France, and still more seldom in England, but they are amongst the peculiar characteristics of the Pisan school;—Charity,—Faith,—Fortitude.—Prudence represented as having three faces, contemplating past, present, and future.—Hope looking upwards and grasping a nosegay of budding flowers.—Obedience holding a Bible.—Liberality pouring forth the liquor from her vase. On the tomb above are eight bas-reliefs, representing the life and miracles of San Pietro Martire. *Balduccio* has subscribed his name and date to this monument,—“*Magister Johannes Balducci de Pisis, sculpsit hanc archam, anno Domini 1339.*” The material is white marble. A likeness of Pigello is preserved in an ancient painting above the door. The high altar was erected by Uberto Visconti in 1316. The nine bas-reliefs were added by Giovanni Galeazzo. The additions to represent Mount Calvary were made in 1540. On the outside of the church is a pulpit, from which it is said that San Pietro Martire preached to the multitude against the Cathari and other heresies which then abounded in Milan. It is a species of Paul's Cross pulpit, or like that at Magdalen College. Fra' Pietro did not, however, content himself with preaching, but worked out in practice what has been approvingly styled “the theory of persecution.” He exercised without mercy the office of inquisitor

in the monastery of the Dominicans formerly attached to this church, and fell a victim quite as much to the fears as to the revenge of those who slew him near Barlassina, 6th of April, 1252. The church of Rome, in admiration of his principles and practice, canonised him only 13 years after his death. The adjoining convent was, in 1798, turned into a barrack. In the Plaza opposite is a statue of St. Pietro Martire, on an elevated granite column.

CHURCHES OF THE PORTA VERCELLINA.

San Maurizio Maggiore, called also *Monasterio Maggiore*, on account of its rich endowments and the numerous privileges bestowed upon it by King Desiderius and the Emperor Otho, is in the Corso di Porta Vercellina. It is said to stand upon the site of a temple of Jupiter, from whence the columns supporting the tribune of Sant' Ambrogio were brought, and to have been one of the three buildings exempted by Barbarossa from the general destruction of Milan. Of the building of that epoch, however, few traces remain, except in the two towers, the one round the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches. One of the towers is traditionally asserted to have been one of the three hundred Roman towers which defended the city, and a fragment of Roman wall may be discovered in the monastery. The present construction is chiefly the work of *Dolcebono* (1497-1506), a pupil of *Bramante*; the façade, however, is by *Perovano* (1565). The church is divided into two parts by a solid screen reaching to the height of the principal cornice. The half which serves for public worship is arranged in the same manner as the inner church, which belongs exclusively to the monastery. Great elegance of proportion is displayed in a triforium above a row of small chapels which are unconnected with each other, while the triforium leads round the whole church. The architecture is of a refined Tuscan order, and Braman-

tesque in the truest sense. The screen dividing the two churches is painted on both sides by *Luini*, *Antonio Campi*, and *Pietro Gnocchi*. On the side towards the public church, the two lunettes, one representing the donor of the paintings, the other his wife, each attended by four saints, are by *Luini*, as are also the two frescoes over these lunettes. The rest of the frescoes on this side of the screen are by *G. Ferrari*. The groined ceiling above the altar of the inner church has some early frescoes, representing Patriarchs, Prophets, &c., of which the artist is not known. The decorations of the inner church are beautifully preserved: in the outer church little remains of the original ornamental painting. The historical compositions covering the walls of both churches are in a tolerably good state of preservation, and form almost a gallery of works of the best artists of the Lombard school. The principal painters employed here were *Bernardino* and *Aurelio Luini*, *Gaudenzio Ferrari*, *Calisto da Lodi*, *Lomazzo*, and *Pietro Gnocchi*. There are a number of frescoes by *Luini*; many of them are in his finest manner, and in some he rivals *Titian* in power and harmony of colouring, whilst he surpasses him in purity of design. In the inner church are—*Marriage of Cana*, and *Flagellation of Christ*, by *Luini*. "On the wall above the entrance to the choir is a large composition representing the Crucifixion, containing about 140 figures, among which a group around the fainting figure of the Virgin, the fine form of the Centurion, those of the soldiers dividing the garments, and the Magdalen kneeling in ecstasy, are particularly remarkable. The painter, however, has attained the highest perfection in his figure of St. John, whose action and expression are full of the loftiest inspiration and faith." — *Kugler's Hand-book of Painting*. Ed. Eastlake. The St. Paul in the first chapel is assigned to *Lomazzo*, and the deposition and the frescoes which surround it to *Calisto*. The convent is appropriated to the nuns of several suppressed con-

vents; and in order to inspect the inner church, the permission of the superior must be obtained, but a zwanziger will do as well.

Sant' Ambrogio. This basilica was founded by St. Ambrose, when Bishop of Milan, and dedicated by him, June 19th, 387, to the Martyrs *SS. Gervasius* and *Protasius*, whose bones he transferred to this church. Posterity has transferred the dedication to the founder. This structure exhibits many of those arrangements which were dictated by the usages of the Church some ages after the time of our Saviour. In front is the atrium, beyond whose precincts the catechumens were not to pass. As it now stands, it was built by Archbishop Anspertus (about 868-881), as appears from his epitaph in the choir. It is, therefore, the most ancient mediæval structure in Milan. When repaired in 1631 by the architect *F. Richini*, by order of Cardinal Frederigo Borromeo, an operation rendered indispensable by its impending ruin, all its features were preserved without alteration.

The court in front is acknowledged to be of the 9th century, and the church exhibits very much of the same style of art. This court is a parallelogram surrounded by arcades, having 3 arches at each end, and 6 on each side. There is nothing in the details of the design, or in the execution to demand admiration; and yet it is exceedingly beautiful, from the mere simplicity and harmony of the general disposition.

The architecture of *Sant' Ambrogio* is Romanesque, but singularly rude. Fragments of frescoes still remain on the walls of the atrium, round which are arranged tombs, urns, altars, votive and sepulchral inscriptions, found in 1813, when the pavement of the Basilica was taken up and repaired. Some of the inscriptions are remarkable from the corruption of the Latin, exhibiting, perhaps, specimens of the colloquial dialect. Two small panels,—one at the top of each of the folding doors,—are shown as part of those which St. Ambrose closed against the Emperor *Theodosius* after his merciless slaughter

of the inhabitants of Thessalonica. These relics are of cypress-wood, and, though not decayed, bear the marks of extreme age. The doors, scarcely visible through a close grating, are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the Lower Empire: they were executed most probably in the 9th century, and were restored in 1750, when the two masks were added. As for the remarkable event to which the tradition refers, it took place at the gate of the Basilica Porziana, now called *San Vittore al Corpo*.

With respect to the architecture of the interior, it was, like the atrium, Romanesque; but in the 13th century pointed arches were built up under the circular arches which support the roof, in order to strengthen them.

The inside of the church was originally divided on the plan into square portions, each division having two semicircularly arched openings on each side on the ground, and two above to the gallery, and a vaulting of semicircular groined arches. The first two squares remain in this state, but the third has two pointed groins springing from a lower point; the strong ribs which separate the squares unite likewise in a point. The fourth square is that of the lantern, which, from the external appearance, is probably an addition of the 13th century; within it is entirely modernised. There is no transept. The parallel walls of the building continue a little beyond the lantern, and the building terminates in an ancient niche or apsis. At the upper end is seen the Baldachino over the high altar, glittering with ultramarine and gold, and supported by four columns of porphyry. Here the bodies of St. Ambrose and of Saints Gervasius and Protasius are deposited. But the great curiosity of the Basilica is the splendid facing of the altar, which is the most remarkable monument of metallurgic art of the middle ages now subsisting. It was presented by Archbishop Angilbertus II. (about 832), and its interest is increased by

the preservation of the name of the artist "Wolvinus," who describes himself as "Magister Faber," or Master Smith, just as the famous "Wieland" is styled *Meister Schmied* in the Niebelungen lay. His name seems to indicate that he was of Teutonic race—a circumstance which has excited much controversy amongst the modern Italian antiquaries. The front of the altar is of plates of gold; the back and sides are of plates of silver, all richly enamelled and set with precious stones: the latter are all rough, at least not polished according to our present mode. The golden front is in three great compartments, each containing smaller tablets: in the centre compartment are eight, containing our Lord, the emblems of the Four Evangelists, and the Twelve Apostles. The two lateral compartments contain the principal events of the life of our Lord. The Transfiguration is represented according to the type followed, without any variation, in all the early Greek and in most of the Latin delineations of that miracle. The sides and the back of the altar, though less valuable in material, are perhaps more beautiful than the front, from the greater variety of colour which they exhibit. The basso-relievos on them are the following (we add the descriptions, because the inscriptions are not easily read, and the Custode, explains them *ad libitum*):—

L.-hand side. Eight angels bearing vials; four whole-length figures, not appropriated; and four medallions, representing SS. Ambrose, Simplicianus, Gervasius, and Protasius.

Rt.-hand side. The four archangels, Michael, Gabriel, Raphael, and Uriel. Four angels with vials, and four saints, SS. Martin, Maternus, Nabor, who suffered martyrdom with St. Felix, at Milan, A.D. 304, and St. Nazarius.

But the back is the most interesting part, for here are represented the principal events of the life of St. Ambrose, and here the artist has left his portraiture. Like the front, it consists of three grand compartments divided into smaller tablets. These are separated

by enamelled borders. *Centre*: The archangels Michael and Gabriel. St. Ambrose bestowing his blessing upon the Archbishop Angilbert; and, in the *pendant*, he is also blessing the master smith Wolvinus. *Lateral tablets*. The history begins with the lowest tablet at the l. corner, and thus we shall accordingly describe them, proceeding upwards. (1.) The bees swarming around the sleeping child. St. Ambrose, born A.D. 340, was the son of the prefect of the Gauls. The legend tells us that the swarm thus flew about the infant's cradle, whilst he was lying in one of the courts of his father's palace at Arles. This was considered a presage of future eloquence. Nearly the same story is told of St. Dominick, and of Pindar. (2.) Ambrose proceeds to take the command of the eastern and Ligurian provinces of Italy. (3.) St. Ambrose, having been chosen Archbishop of Milan by acclamation (A.D. 375), attempts to escape his promotion by flight. (4.) His baptism, which did not take place until *after* he was nominated by the people to the archbishopric. (5.) Ambrose is ordained bishop. (6, 7.) Whilst entranced, he is present, in spirit, at the funeral of St. Martin of Tours—a legend, of which the futility has been pointed out by Baronius. (8.) St. Ambrose preaching, but prompted by angels. (9.) Heals the lame. (10.) He is visited by our Lord. (11.) The apparition of the angel calling St. Honorat Bishop of Vercelli to administer the viaticum to St. Ambrose, then on his deathbed. (12.) His death; angels receiving his soul.

This monument is important as an authentic record of ecclesiastical costume. It narrowly escaped being seized and melted down by the French revolutionary commissioners in 1797. Except upon high festivals, it is covered up, but it is shown upon payment of a fee of about 5 frs. to the sacristan. Near that end of the cantoria, or singing gallery, which is towards the altar, is a half-length figure in bas-relief, with shaven head and chin, long pallium, and pontifical garments, the right

hand being raised in the act of giving benediction, the left holding an open book on which is written *Sanctus Ambrosius*. It is an ancient representation of the saint.

In the nave of the church, placed upon a pillar of Elba granite, is a serpent of bronze, the subject of strange traditions and fictions. It is said to be the brazen serpent of the desert (in spite of the Scripture account of the destruction of that type), and as such was given, in 1001, to the Archbishop Arnolph by the Emperor of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th century.

The pulpit is a curious structure, standing upon eight arches. It is said to have been rebuilt in 1201; but most of the ornaments are so evidently of the earliest Romanesque period, that it can only have been repaired. A remarkable basso-relievo, representing the *Agape*, or love-feast, should be particularly noticed. Beneath it is a very splendid Roman Christian sarcophagus in the highest state of perfection. It is called the tomb of Stilicho; but this is an antiquarian whim, there not being the slightest foundation for the opinion. The eagle for supporting the book is of the workmanship of the lower empire.

Near the entrance of the choir are two remarkable slabs with inscriptions, the one covering the tomb of Archbishop Anspertus, the other of the Emperor Louis II., who died 875.

The tribune, or eastern termination, is, as we have already said, the most unaltered portion of the edifice. The vaulting is covered with mosaic upon a gold ground—a splendid specimen of the Byzantine style, and the first which the traveller sees in this part of Italy. It represents the Saviour, and SS. Protasius, Gervasius, Satiro, Marcellina, Candida, and the two cities of Milan and Tours, in allusion to St. Ambrose being present at the death of St. Martin without leaving Milan. Below are represented the 18 suffragan bishops of the see of Milan. The inscriptions are partly in Greek, ex-

hibiting in its spelling the present Roman pronunciation, and partly in Latin. A monogram, conjecturally deciphered, probably contains the name of the donor and the dedication of the work; and in the hieroglyphics, contained within a square cartouche, the erudite may discover the names of the Abbot Gaudentius, the Archbishop Angelbert, and the Emperor Louis II. But whether the interpretation be correct or not, the character of the work is certainly not later than the 9th century, and probably of an earlier period. The execution seems more careful, and the figures are more animated than in mosaics of a similar period at Rome.

In the centre of the tribune is a very curious chair or throne of marble, called the chair of St. Ambrose, of an ancient fashion, decorated with lions at the arms, and a simple scrollwork. It is, in fact, the primitive throne of the Archbishop of Milan, on which he sat, according to the ancient practice of the Church, in the midst of the 18 suffragans of his province, of whom the most northern was the Bishop of Chur or Coire, and the most southern, of Genoa. The chairs of the bishops remained until the 16th century, when they were replaced by stalls, for the canons, of wood, carved in a rich Flemish style, but so as to make us regret the loss of antique simplicity. When the traveller reaches Torcello (see VENICE) he will find the same arrangement still subsisting.

The chapel of *San Satiro* contains by far the most interesting mosaics in this church. This chapel was, in the time of St. Ambrose, the basilica of Fausta, but afterwards received the name of "St. Vittore in ciel d'oro," from the mosaic on the ceiling. It originally stood separated from the basilica of St. Ambrose by a narrow street, but was united when the basilica was rebuilt. The mosaics contain full-length figures of Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor: none are designated as saints, or crowned with the nimbus: in the centre is a medallion, supposed to represent St. Victor. The probability is, that they

were executed not long after the age of St. Ambrose himself, perhaps in the 5th century. The nimbis and letters which are seen are a clumsy addition of a later age.

The church contains several good paintings; the best is the Martyrdom of St. George, and St. George and the Dragon, by *Lanini*, or, as some say, by *Borgognone*. Our Lord between Angels; drawing stiff, but good: *Luini*, or, as some say, *Ambrogio Borgognone*. Our Lord bearing the Cross, also by *Luini*; and upon the sides of the arches which separate the chapels from the nave are exquisite frescoes of children climbing in branches, by the same master. A Virgin and Child, with Saints—an excellent specimen of *Gaudenzio Ferrari*. A modern chapel has a decent statue by *Marchesi*. In the atrium of the sacristy is another fresco by *Borgognone*—Christ disputing with the doctors. If the traveller descends into the once curious crypt, or *scurolo*, he will find it modernised by the munificence of Cardinal Borromeo. The roof is supported by 26 modern pillars of red and white marble.

The adjoining Convent of Sant' Ambrogio, now used as a military hospital, was built about 1495 by *Bramante*, and retains vestiges of its ancient splendour. The splendid cloister is now destroyed. The refectory is a fine specimen of an interior in the decorated Italian style: it is painted in fresco by *Calisto da Lodi*, 1545. This sumptuous hall is used as a ward for patients affected by loathsome diseases; and whilst this occupation of the chamber prevents its being examined with any degree of pleasure, the exhalations from so many diseased bodies have greatly tarnished the paintings.

Just without the precinct of Sant' Ambrogio stands a solitary shivered Corinthian column, a relic of Roman Milan, formerly said to be the remains of some palace. It has, however, been found by recent excavations that this pillar did not belong to a building formerly standing here, but had been placed here singly.

Somewhat further on the stranger

will see written up the name of the street—*Nerone*. The historians of Milan, however, say that it is so called from a stream, the *Nirone*, now arched over.

San Vittore al Corpo, in the Stradone di San Vittore: formerly the Basilica Porziana, vying in dignity with the cathedral. According to the traditions of the Church of Rome, an early convert, the Senator Oldanus, had two sons, Portius and Faustus; the latter built the basilica, which was incorporated afterwards in the Ambrosian. The former built this basilica, from him called Porziana. It is the scene of the Emperor Theodosius' exclusion from the church by St. Ambrose, and of the latter's victory over the Arians, and of the introduction of the canto alterno. At that time it was also known by the name of the "basilica extramurana." In the 10th century it was assigned to the Benedictines; in 1507 to the monks of St. Olivet, by whom it was rebuilt in 1560, from the designs of Alessi. The façade is simpler than the usual style of this architect. He intended to add a magnificent cortile, but this part of the design was stopped in its progress. The interior is splendid. The vaulting exhibits that union of plastic work and colour which, almost peculiar to Italy produces such an effect of elaborate magnificence. It is divided into compartments of raised work, foliage and figures, within which are paintings of saints, martyrs, and angels, not so small as to fritter away the general aspect, and not so large as to intrude upon the architecture. St. John and St. Luke, in the cupola, were painted by *D. Crespi*: the other evangelists and the sibyls are by *Moncalvo*. The roof of the choir is by *A. Figino*. *Erc. Procaccini* painted the compartments of the roof of the nave, and St. Bernardo above the door. St. Christopher is by *Ciocca*; St. Peter by *Gnocchi*. The paintings on the high altar are by *Salmeggia*; St. Bernard, and St. Victor, the patron saint, on horseback, the horse leaping forward with much effect. Five St. Victors are honoured

by the western churches. The patron of this church suffered martyrdom upon the site which it now occupies. He was a soldier in the army of Maximilian, by whose command he was tortured and beheaded, A.D. 303. Another *Salmeggia* represents Sta. Francisca Romana, the foundress of the order of the Oblate or Collatine Nuns, comforted by the appearance of her guardian angel.

In the Capella Arese, designed by G. Quadri, with its fine black marble columns, the Madonna, angels, and prophets were sculptured by *Vismara*. It contains the sepulchre of that opulent family. In the last chapel on the rt. hand are three pictures by *Camillo Procaccini*, subjects from the life of St. Gregory the Great,—his Litanies during the great pestilence,—his attention to the poor,—and the feast given by him after the cessation of the plague. In this composition the table is placed in singular angular perspective; the sons of Totila are falling down before him.

In the chapel of St. Benedict are some good paintings by *Figino*.

The stalls of the choir are of the 17th century. They are of walnut-tree wood, and the carvings represent the events of the life of St. Benedict. The sacristy is a fine chamber with noble carvings; it contains several good pictures, of which the best is the Martyrdom of Saint Victor, by *Camillo Procaccini*.

Santa Maria delle Grazie. In the Borgo delle Grazie, which leads to the P. Vercellina.—This church, with the convent of Dominicans to which it appertained, was founded (1463) upon the site of the barracks belonging to the troops of Francesco Sforza I., by Count Gasparo Vimercati, then commander-in-chief of the ducal army. A considerable portion of the military buildings was converted, in the first instance, into an habitation for the friars; the church was built afterwards.

In a small chapel in the house of *Vimercati*, which is still preserved on the l. of the nave, was a miraculous

image of the Virgin. This, together with his house, Vimercati bestowed on the Dominicans, who, pulling down the house, built the present church on its site.

The first stone was laid in 1464. Its progress was slow, not having been completed till after 1493. Ludovico il Moro and his wife Beatrice were liberal contributors to the church, and she was buried here.

The front is a fine specimen of Lombard Gothic of brick, with ornaments of terra-cotta. The interior, miserably dirty, dilapidated, and forlorn, is grand.

At the end of the nave rises a noble cupola by *Bramante*.

In the second chapel on the rt. is a St. John the Baptist, attributed to *Francesco d'Adda*. In the fourth are some noble frescoes by *Gaudenzio Ferrari*. Five compartments, dated 1542, contain the principal events of the Passion of our Lord, but are unfortunately much injured: The Crucifixion has been much admired. The Flagellation, opposite, exhibits peculiar power and freedom. This fresco, and Our Saviour Crowned with Thorns, in a compartment above, have been injured by damp. The vaulting of the chapel retains its paintings in their original full and vigorous tone. The figures introduced—Angels bearing the instruments of the Passion—are very fine. *Gaudenzio* exerted his utmost skill in these paintings, expecting to have an order for the altarpiece, but Titian was preferred. Amongst the other frescoes are a Crucifixion, and Angels in the vaulting, by *Carlo di Crema*: and several on the roof of the last chapel on the rt., and under the cupola, by the school of *Leonardo*. The choir itself is richly painted by *Maleotto*. The high altar is a fine specimen of richly inlaid marble work.

When the friars were expelled, the monastery again reverted to its primitive destination of military quarters; but part of the conventual buildings not occupied by the soldiers continue to communicate with the church. Two deserted cloisters have portraits of the great men of the order, the Glorifica-

tion of St. Thomas Aquinas, and other similar subjects.

In the refectory is the celebrated CENACOLO, the LAST SUPPER, of LEONARDO DA VINCI. Perhaps no one work of art has had more written about it, and no one deserves higher praise. "This picture of the Last Supper has not only been grievously injured by time, but parts are said to have been painted over again. These niceties may be left to connoisseurs—I speak of it as I felt. The copy exhibited in London some years ago, and the engraving by Morghen, are both admirable; but in the original is a power which neither of those works has attained, or even approached." — *Wordsworth*.

The history of the painting and its mischances may be briefly stated. It was begun in 1493, being among the first works which Leonardo executed under the patronage of Ludovico il Moro. An anecdote is told by Vasari concerning the composition: that Leonardo told the Duke he must leave the head of the Saviour imperfect because he could not realise his conception of the celestial beauty it ought to possess: "Ancor gli mancava due teste da fare, quella di Cristo, della quale non voleva cercare in terra e non poteva tanto pensare, che nella immaginazione gli paresse poter concepire quella bellezza e celeste grazia, che dovette essere in quella della divinità incarnata." And yet this very head, which Leonardo is so said to have left imperfect, is now one of the finest portions of the whole. Leonardo employed sixteen years upon the work; but he used a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of white lead and some earthy colours, which took a fine polish, but from which the oil colour flaked off.

The materials with which the wall was built are of a very bad quality, rendering it susceptible of injury from damp. As early as 1500 the refectory seems to have been flooded, owing to its low situation and the quantity of

rain which fell. The vicinity of the kitchen smoked the painting, which exhibited early symptoms of decay. Armenini, who saw it about 50 years after it was painted, said it was then half spoiled, and Scanelli, who saw it in 1642, speaking hyperbolically, observed that it was then difficult to discover the subject. In 1652 the monks, wishing to enlarge the door, cut away Christ's feet and those of some of the Apostles, and, by shaking the wall in cutting it away, brought off parts of the surface. In 1726, Bellotti, an indifferent artist of much pretension, who painted the fresco over the door of the adjoining church, persuaded the monks he was possessed of a secret method which would entirely recall the faded painting to life. He concealed himself behind planks, and painted it all over. In 1770, Mazza, a wretched dauber, was employed to go over the whole of it again. The three heads, however, to the extreme right of the spectator, escaped, in consequence of the outcry which the proceeding raised.

When Napoleon was at Milan in 1796 he visited the refectory; and, sitting on the ground, he wrote, placing his pocket-book upon his knee, an order that the spot should be exempted from being occupied by the military. This order was disobeyed, and the room was employed as a cavalry stable, and afterwards as a hay magazine. The door was then for some time built up in order effectively to exclude the military. In 1800, owing to the canal being blocked up with ruins, and rain falling for 15 days, the refectory was flooded to a considerable depth. In 1801, on the instance of Bossi, the secretary of the Academy, it was reopened, and in 1807 the Viceroy Eugene caused the refectory to be repaired and drained, and everything done which might in any way tend to preserve the remains of the painting. It is, however, now again scaling off, not very rapidly, but incessantly; and this is, perhaps, the last generation whose eyes will behold its beauties, even yet so transcendent in their irreparable decay.

The late Professor Phillips, B.A., in

1925, "examined its condition with careful and minute attention, and could with difficulty find a portion of its original surface. The little I did find exhibited an exceedingly well prepared ground, smooth in the highest degree, and the painting upon it free, firm, and pure.

"Till this time all paintings on walls had been wrought in fresco; but oil painting, which had become known and practised in smaller works, better suited da Vinci's mode of proceeding, as it admits of retouching or repeating: and, unfortunately, he adopted it here. He was not, however, the first who had employed it in that way; Domenico Veneziano, and one or two others, had made tempting examples for him, and thus led to a result so unfavourable to his reputation.

"It would appear that the vehicle which he employed, whatever it were, had no union with the ground, and therefore the surface cracked; and whenever damp found its way through those cracks, and between the painting and the ground, small parts of the former were thrown off, till at length large blotches were formed, exhibiting the white preparation beneath. These have at various times been filled up; and it had been well if with that filling up had rested the efforts of the restorers. But their attempts to match the remaining colours failing, as I suppose, they have taken the shorter method of cure, by repainting the whole surface of the part they were required to mend; so that, at the present time, little or nothing, it may be said, remains of Leonardo, save the composition and the forms generally."

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfect image of that divine character. Whence arose the story of its not having been finished it is now difficult to conceive; and the history itself varies among the writers who have mentioned it. But perhaps a man so scrupulous as Leonardo in the definition of character and expression, and so ardent in his pur-

suit of them, might have expressed himself unsatisfied, where all others could see only perfection."—*Phillips' Lectures*, p. 65.

"Here and there small patches of colour appear, which show its original depth and clearness of tone; and that what is now grey was originally very dark, as the architecture behind the head of our Saviour, and a part of the tapestry. The wall of the background on the rt. hand was originally a plain light and warm grey, and the tapestries not at all like our copy, but of good damask arabesque pattern; but it has been most heavily repainted with a red pattern on a green ground. * * * The perspective effect must have been extremely fine. I have no doubt either, from what remains of the colours, that it was bright and very deep."—*Phillips*.

"That part which is to the rt. hand of the large dish, under the figure of our Saviour, including an orange, a glass of wine, a portion of two loaves, and a large piece of the tablecloth just about and under these objects, are, in my opinion, the only part of this great work which have been untouched. These parts have all the beauty of finish to be found in da Vinci's oil pictures."—*J. C. H.*

In his treatment of the subject, Leonardo adhered to the traditional style of composition, handed down from an early period, and peculiarly adapted to the position chosen for the picture. Placed at the upper end of the refectory, down the sides of which are ranged the tables of the monks, it connects itself with their circle, while it is, at the same time, exalted above them by its elevated position and the greater size of its figures. "This mode of composition which betrayed the earlier artists into a disagreeably stiff and monotonous representation, and seems so unfavourable to the development of an animated action, is here enlivened in the most varied manner, while a most naturally imagined connection reduces it to an harmonious whole. The figure of Christ forms the centre; he sits in a tranquil attitude, a little apart from the others; the dis-

ciples are ranged three and three together, and they form two separate groups on each side of the Saviour. These four groups in their general treatment indicate a certain correspondence of emotion and a harmony in movement, united, however, with the greatest variety in gesture and in the expression of the heads."—*Kugler*.

The figures of the Apostles are thus placed. The standing figure to the extreme left of the spectator, and on the right of the Saviour, is St. Bartholomew; then they come in order thus: St. James the Less, St. Andrew, Judas, St. Peter, St. John. On the left of our Lord, beginning with the figure next to him are St. Thomas (with the forefinger raised) St. James the Greater, St. Philip, St. Matthew, St. Thaddæus, St. Simon. "The well-known words of Christ, 'One of you shall betray me,' have caused the liveliest emotion. * * * The two groups to the left of Christ are full of impassioned excitement, the figures in the first turning to the Saviour, those in the second speaking to each other; horror, astonishment, suspicion, doubt, alternate in the various expressions. On the other hand, stillness, low whispers, indirect observation, are the prevailing expressions in the groups on the right. In the middle of the first group sits the betrayer, a cunning sharp profile: he looks up hastily to Christ, as if speaking the words 'Rabbi, is it I?' while true to the scriptural account, his left hand and Christ's right hand approach, as if unconsciously, the dish that stands between them."—*Kugler*.

Copies have been at various times made of this celebrated work: the best of which is, one by Marco d'Oggione, a pupil of da Vinci, now happily preserved in the Royal Academy, London. Another by Bianchi, made by order of Cardinal Borromeo, is in the Ambrosian Library. Bossi, by direction of the Viceroy Eugene, in 1807, made with great care a cartoon drawing of the size of the original, and afterwards an oil painting, from which a mosaic was executed. This mosaic is now at Vienna; the cartoon is

in the Leuchtenberg gallery at Munich; the oil-painting is in the Brera.

At the opposite end of the refectory is a painting which, anywhere else, would attract great attention, but which is generally overlooked (and we may say disparaged) in consequence of its vicinity to the Cenacolo. It is a very large and well-preserved fresco of the Crucifixion by *Montorfano*, who has added his name and the date 1495. It contains a great number of figures grouped without any confusion, one of the best conceptions of a multitude we have almost ever seen, and full of merit. The good condition of this painting causes one the more to regret that Leonardo did not employ fresco. His error is very curiously exemplified on this same wall. You see two white spaces in the corners. Here Leonardo painted in oil the portraits of the donors of the Cenacolo, but not a trace of the figures can be discerned.

CHURCHES OF THE PORTA COMASINA.

San Tomaso in terra mala, or *terra amara*. The date of the present form of this church is 1580. The hexastyle portico was added in 1825. It contains a Magdalen by *A. Luini*, a S. Carlo by *G. C. Procaccini*, and a St. Anthony by *Sabatelli junior*.

It is said to derive its name from one of those acts so characteristic of the tyrants of Italy. The priest of the parish had refused to read the funeral service over one of his poor parishioners, unless his widow would previously pay the fees. The woman burst out in loud lamentations; when Giovanni Visconti, riding by, asked the cause of the disturbance.—"Bury him gratis," exclaimed he to the priest, who complied; but, like the choristers in the ballad of the Old Woman of Berkeley, repeated the dirge with a quaver of consternation. And, when the service was finished, "Now," said Visconti, "throw him in." And the miserable priest was buried alive with his parishioner. The story adds that, as they were casting the earth over the priest, he cried out, "Come questa

terra è amara!" from which the church derives its present name.

Sta. Maria del Carmine. This church has undergone two transformations. It was built by the Carmelites in 1446, in a Gothic style. In 1660 the style was altered, as far as possible, into Roman by *Richini*, and restored to its original state by *Pizzagalli* in 1835. It contains two ancient Lombard pictures, and a Madonna in fresco, by *B. Luini*. The chapel at the side incrustated with marbles and gilt stucco contains on the walls two pictures by *Camillo Procaccini*.

S. Simpliciano. St. Ambrose erected a chapel here, over the burial-place of some saints, and S. Simplicianus deposited here the three martyrs, Sisinius, Martirius, and Alexander. The Milanese, when they defeated Barbarossa at *Legnano*, believed that they were assisted by these martyrs, and that three doves, flying from their altar, perched themselves upon the mast of the Caroccio. In consequence of this, a fine Gothic church was built here, which, after having undergone some alterations in 1582, in a different style, was recently restored according to the original design. In the choir is a Coronation of the Virgin in fresco, by *Borgognone*.

Santa Maria Inconornata. Built 1451, at the expense of Francesco Sforza. It contains a good *Procaccini*, and a remarkable monument of Gabriele Sforza, 1458. The basso-relievos, also in the Capella Bossi, should be noticed.

CHURCHES OF THE PORTA NUOVA.

S. Marco. Built in 1254. The façade is Gothic, the interior is modern. It contains many fresco paintings by *Lomazzo*; the best of which is the Madonna and Infant, with saints, in the third chapel. The picture of the Trinity is attributed to *Luini*. Over the altar is a rich modern tabernacle in the form of a Corinthian temple. The large pictures by the side of the high altar are by *C. Procaccini* and *Cerano*. In the vestibule facing the *Naviglio* are some Gothic monuments;

one in white marble, with the figure of Lanfranco Settala, the first general of the Augustin Order, who died in 1264, is attributed to *Balduccio* of Pisa.

S. Fedele. Built for the Jesuits by S. Carlo, by whom they were established here. It is from the designs of *Pellegrini*. The pediment of the façade was added in 1835 by *Pestagalli*. The basso-relievos of the front are by *Gaetano Monti di Ravenna* and his pupils, and have considerable merit. The adjoining college is used as a depository for public documents.

THE SECULAR EDIFICES OF MILAN.

Palazzo della Imperiale e Reale Corte, close to the cathedral. This palace, which receives the Emperor when he visits his Lombard capital, and was the residence for six months in each year of the viceroys, is built upon the site of the very magnificent structure raised by Azzo Visconti about 1330. This was one of the largest and finest palaces in Italy, and was richly decorated with paintings by *Giotto*. After repeated partial demolitions, the whole, excepting the church of *San Gotardo*, included in the present palace as its chapel, was finally demolished towards the close of the last century.

"The steeple of *St. Gotthard*, built in 1336, is a curious specimen of that age; it is of brick, except the little shafts which decorate it, and these are of stone. The four lower stories appearing above the roof of the church are plain octagons, with unequal faces, with a row of ornamental intersecting arches to each cornice, and a shaft or bead at each angle, which interrupts all the cornices. There is a little window in the lowest but one, but it appears to have been broken through at a later period; the fourth has on each face a window divided into two parts by a little column, and each part finishes in a small semicircular arch. This sort of arrangement occurs in the early architecture of France, of the 11th, and perhaps of part of the 12th centy., but I think not later. In the fifth story, the angular shafts

receive their capitals, and unite with other shafts on the faces of the octagon to support a series of little arches; but as the angular shafts intersect the little cornices of each story, and consequently pass beyond the upright of the plain faces, while the intermediate shafts are within that line, the latter are broken into two heights, one projecting before the other. Over this are two stories, rather smaller than those below, and forming an equal-sided octagon; and above all is a spire, cut to indicate scales or shingles, terminating in a globe, and a little winged figure supporting a weathercock. I have dwelt more fully on these details, because they so strongly distinguish the Lombard buildings from similar edifices of the same period in France or England; and because also they show the necessity of a new system of dates, when we would determine the epoch of a building by the peculiarities of its architecture. Though built in the 14th centy., it exhibits more of what we call Norman than of the Gothic; and perhaps the Italians never entirely abandoned that mode of building for any consistent style, till the restoration of the Roman architecture in the 15th centy., under Brunelleschi. There are several steeples at Milan of this sort, but this is the best. It was highly extolled by contemporary writers; and it derives more additional interest from having contained the first clock which ever sounded the hours."—*Wood's Letters of an Architect*. From the circumstance of the first striking clock having been placed in this tower the neighbouring street acquired the name of "Dell'ore." A singular story is connected with the gilt brass angel on the summit. A bombardier, in 1333, being condemned to die, offered to beat down the head of the figure at one shot, and, being allowed his trial, he succeeded; and his skill purchased his pardon. The angel continued without a head till 1735, when it was restored, as is testified in an inscription on the shoulders of the statue, the existence of which, however, we take upon credit. It was when proceeding

to the church of San Gotardo that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant had continued unchecked for ten years. It was his regular pastime to feed his bloodhounds with human victims, delighting in the spectacle as he saw the animals tear the quivering flesh from the bones. That his unbridled cruelty at last resulted in perfect insanity cannot be doubted. It is a curious fact that Giovanni Maria began his reign by granting a *Magna Charta* to the Milanese, and that he was a liberal and intelligent patron of literature. He is buried in the chapel, near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior of the choir retains its ancient aspect.

The present palace contains many modern frescoes. The show parts of the palace worthy of mention, are the following:—*Saloon*: Night and Morning, by *Martin Knoller*, a Tyrolese, a scholar of *Rafael Mengs*. *Salle-à-manger*: ceiling, the Four Seasons, by *Trebblesi*. *Small Dining Room*: a very elegant cabinet, with medallions on chiar'-oscuro. *Sala di Rappresentazione*: ceiling by *Appiani* and *Hayez*, Jupiter and Mercury. *Sala di Audienza*: ceiling by *Appiani*—History inscribing the deeds of Napoleon upon the shield of Minerva; in the four angles, the four quarters of the globe. *Imperial Throne Room*: by *Appiani*—the Apotheosis of Napoleon, he being represented as Jupiter upon an eagle: considered the best of the series. *Present Throne Room*: Marriage of Napoleon and Maria Louisa, by *Hayez*. *Ball Room*: the Coronation of the Emperor Francis, as King of the Lombardo-Venetian Kingdom, also by *Hayez*. The *Great Ball Room* is a splendid old-fashioned apartment. Its principal feature is a gallery supported by caryatides, executed by *Calano*, a Parmesan artist. They are cleverly varied. *Small Ball Room*, an Egyptian Hall; i.e. a hall supported by internal ranges of columns, like that at the Mansion

House. Lastly, a room hung with tapestry from the Hampton Court Cartoons.

The *Arcivescovado* (between the Piazza Fontana and the cathedral). This palace contains a very good collection of paintings, bequeathed to the see by Cardinal Monti, and increased by his successors. A few have been transferred to the Brera Gallery. The following are the principal:—*Giulio Campi*: the Madonna, supported by Angels; originally a church-banner, or gonfalon. *Bernardino Campi*: St. John the Evangelist, with his symbol the Eagle. *Leonardo da Vinci*: a Sketch,—the Virgin contemplating our Lord, who is holding a Lamb. *Gaudenzio Ferrari*: a Nativity,—many saints introduced. *Titian*: an Adoration of the Magi. *Camillo Procaccini*: the Heads of the Twelve Apostles. *Cerano*: the Circumcision of our Lord. *Sarzana*: the Infant Saviour sleeping, naked, on the Cross. *Bramantino*: a Virgin and Child,—the Virgin dressed in blue, with a turban. *Andrea del Sarto*: a Magdalene holding the Vase of Ointment. *Leonardo da Vinci*: a Virgin and Child. *Morazzone*: the Murder of the Innocents. *Palma Vecchio*: the Woman taken in Adultery; our Lord is pointing to the writing on the ground, the Pharisees looking on. *Guido*: St. Joseph holding and contemplating the Infant Saviour. *Michael Angelo*: a Battle-piece, with many naked figures. *Titian*: a Portrait of Pope Julius III. *Giulio Cesare Procaccini*: St. Jerome, half naked,—an angel above is in the act of speaking to the saint; the Marriage of St. Catherine. *Bernardino Campi*: a Design in chiar'-oscuro, representing St. Sigismund of Cremona, and other Saints. *After Raphael*: the Adoration of the Shepherds, a piece of tapestry woven in gold and silk. *Morazzone*: the Angel wrestling with Jacob. *Antonio Campi*: our Lord's Agony in the Garden. *Andrea del Sarto*: the Lord of the Vineyard paying the Hire of his Labourers. *Raphael*: a Design, on paper, of several naked figures in the act of shooting at a mark. *Leonardo da Vinci*: two Designs, in

chiar'-oscuro, of naked children. *Camillo Procaccini*: the Raising of Lazarus, and the Martyrdom of SS. Nazaro and Celso; Designs in chiar'-oscuro, with many figures. *Mabuse*: a Virgin and Child. *Antonio Campi*: the Circumcision of our Lord. *Albert Durer*: St. Jerome. *Paris Bordone*: two Holy Families, one including St. Ambrose, and another with St. Catherine. *Bernardino Campi*: our Lord bearing his Cross. *Morazzone*: a Holy Family. *Pordenone*: the Virgin and Child. *Titian*: a Holy Family, with St. George in armour.

Palazzo della Città, or *Broletto*, in the Corso del Broletto. Broletto is the name formerly given to the town-hall of the municipality. It first stood on the site of the Corte, afterwards in the Piazza de' Mercanti. The present building, which is extensive, with two courts and colonnades, is a specimen of the architecture of the revival previous to the time of Bramante. It was built by *Filippo Maria Visconti* for the celebrated Count Carmagnola. It now contains several government offices.

The *Piazza de' Mercanti* is remarkable as containing some remains of old Milan. In the centre rises a large square building, standing upon open arches, of which the upper portion is used as a depository for the papers of the public notaries of the city, whilst the arches below are employed as a species of market. This building was the *Palazzo della Ragione*, where, in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podestà Aliprando, and completed 1233 by the Podestà Oldrado Grosso, otherwise Oldrado di Treveno of Lodi, whose effigy still remains in a small niche on the N. side. He is represented on the S. side mounted on his steed in full armour, very curious for the costume, but still more so perhaps for the inscription, which recounts his good and doughty deeds in extirpating heresy:—

"Qui solium struxit, Catharos ut debuit uxit."

The Cathari here mentioned were

Manichaean sectaries, whose name, corrupted into *Gazzari*, was transformed by the Germans into *Ketzer*. The last word should be *ussit*; but the author of the inscription took the poetical licence of altering it into *uxit*, in order to rhyme. On the archivolt of the second arch, on the N. side, is a mysterious figure, which belonged to a much older structure, and was thus preserved in the 13th century, out of respect for its then remote antiquity. It is no other than the once celebrated *half-fleeced* or *half-fleecy* sow, by whose augury *Mediolanum* was founded, and from which the city derives its name (*In medio lanæ*). Belovesus the Gaul was guided to place his settlement, just as the sow and seven pigs settled the fortunes of Alba.

Claudian, in his epithalamium upon the marriage of the Emperor Honorius with Maria the daughter of Stilico, thus describes Venus as repairing to Milan, where, as it should seem, the hide of the woolly sow was still preserved:—

“Continuo sublime volans, ad moenia Gallis
Condita, lanigeræ Suis ostentantia pellem
Pervenit.”

And Sidonius Appollinaris, by the description of “the city named after the woolly sow,” includes in one distich Ravenna and Milan:—

“Rura paludicolas temnis populosa Ravennæ,
Et quæ lanigera de sue nomen habet.”

The Piazza is surrounded by other buildings, possessing much historical interest, and not devoid of picturesque beauty. Of these, the most curious in aspect is that on the S. side called the *Loggia degli Osi*, from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or “*ringhiera*” (or, in the language of the common people, *parléra*), in the front, the assent of the citizens was asked by the Podestà to the acts of government, and the sentences passed upon criminals were proclaimed. A row of shields with armorial bearings decorate the front, being the coats of arms of the principal families, including the Sforza

and the Visconti, and also those of the city. It is of a plain but elegant Gothic, and as such was much admired by Mr. Hope. Next to it is the ancient college, formerly belonging to the doctors of civil law. It was built by Pope Pius IV. about 1564. The interior has some tolerable paintings of the 17th century. Another is the ancient *Palazzo della Città*, or, as we should say, the Town Hall, a building perhaps of the 16th century. The standard of the city was preserved there until very recent times.

This part of the city is the heart of business. Here is a goldsmiths' street, but inferior to that at Genoa, and the *Contrada di Santa Margherita*, the Row of Milan, full of booksellers' shops. Guides, prints, and excellent maps, including those of the Austrian Ordnance survey, are to be had at Artaria's, who has also establishments at Vienna and Mannheim. The brothers *Vallardi* are also publishers. French bookseller, Dumolard, in the Corso Francesco. There are good booksellers in the *Corso di Porta Orientale*, and a German bookseller in the *Galleria de Cristoforis*.

BRERA. *Palazzo delle Scienze e delle Arti* is the official name of the great establishment which, when it belonged to the Jesuits, was called the *Collegio di Sta. Maria in Brera*, or, more shortly, *Brera*, by which name it is still generally known. It might be called St. Mary's in the Fields, for the old Lombard word *Brera* is derived from the same root as the French *Prairie*. The establishment originally belonged to the order of the *Umiliati*. Some of the principal members of the order having, as before mentioned (p. 145), conspired against the life of San Carlo Borromeo, it was entirely suppressed. Their dissolute conduct had already excited great scandal. The Jesuits were put in possession of the Brera in 1572, upon condition that they should establish both what we may term a high school and a college, a duty which they executed with their usual ability till they were expelled in their turn. The

church was pulled down in 1810 to give space for the academy. The present buildings are still very extensive, and now contain within their walls (besides a chapel) the apartments occupied by the "Reale Accademia," the schools of various branches of the fine arts, apartments for the "Real Istituto delle Scienze," and some other learned societies, a very extensive gallery of paintings, the library, a very rich collection of fine medals and coins in a separate library, many curious Chinese manuscripts, &c. In the Cortile have been erected statues to Verri the Historian: to Cavallieri, the Mathematician: to the Marquis Cagnola, the celebrated Architect; and on the stairs leading to the library, busts of Oriani, Marchesi and others; and a sitting statue of Beccaria.

The *Pinacoteca* of the Brera, or gallery of paintings, is a collection which, though somewhat deficient in particular schools, is nevertheless of great value. The pictures, however, gain nothing by their arrangement. There is no attempt at classification, and they are badly lighted. The names of the painters, with the nos. of the pictures, in large characters, are appended to each, which renders the purchase of the incomplete and unsatisfactory catalogue unnecessary. The gallery is open daily, from 9 to 2, except on Monday and Thursday.

In the entrance hall of the gallery are a number of frescoes by different Lombard masters; some on the walls, which have been sawn from their places, and others which have been transferred to panel. The most important of these frescoes are those by *Luini*, which are of a very fine quality. They are, generally speaking, painted thinly and with great freedom; but, although there is evidence of his having painted with great rapidity, he displays great mastery in drawing. There is much less labour than in his oil pictures, but still to these last the frescoes bear a general resemblance.

"The painting may be compared to that of Rubens; it is juicy, transparent, and clear. There are also por-

tions which resemble the execution of the antique decorative paintings seen in Pompeii and elsewhere. Thus, outlines are often strongly indicated with some warm dark colour; hatching is occasionally used, and dark touches in the shadows are put in freely. Richness is attained by transparency. The landscape backgrounds are like the hasty sketches which an artist sometimes makes in water-colour from nature."—*C. Wilson*.

Among the frescoes the following are most worthy of notice:—By *Bernardino Luini*: 1, Three Girls playing apparently at the game of hot cockles; 2, a Youth riding on a white horse; 4, a Child seated amongst vines and grapes; 5, St. Sebastian; 7, the Virgin and St. Joseph proceeding to their marriage at the temple.—8, *Bramantino*: the Virgin and Child and two Angels.—*B. Luini*: 9, Two Minstrels, such as used to accompany wedding processions, and probably intended as a portion of No. 7; 10, a Sacrifice to Pan; 11, the Metamorphosis of Daphne; 15, the Dream of St. Joseph.—17, *Vincenzo Foppa*: the Martyrdom of St. Sebastian; the earliest of the frescoes exhibited here.—*B. Luini*: 18, the Israelites preparing to depart from Egypt; 19, the Presentation in the Temple; 20, an Angel; 26, the Infancy of the Virgin; 27, of his school also is a San Lazzaro.—*Bernardino Lanini*: 22 and 28, Mary Magdalene, and Sta. Marta.—29, Sta. Marcella, school of *Luini*; and by *Luini* again are—30, the Birth of Adonis; 31, an Angel; 32, St. Anna and St. Joachim; 33, the Birth of the Virgin; 34, the Body of St. Catherine carried by three Angels to the Sepulchre; 35, a Cherub; 36, the Virgin and Child, with Saints, and an Angel tuning a lute. This very fine fresco bears his name, and the date 1521. 37, the Almighty; 38, a Cherub; 39, the Presentation of the Virgin in the Temple; 40, the Prophet Habakkuk awakened by the Angel; 41, St. Anna; 42, St. Anthony of Padua.—By *Gaudenzio Ferrari* are—43, the History of Joachim and Anna, in 3 connected pictures; 48, the Salutation; 49, the Dedication in the Temple; 50, the Adoration

of the Magi, in 3 compartments.—*B. Luini*, 51, Two Angels; 56, the Transfiguration; 57, St. Ursula; 59, St. Joseph; 61, the Redeemer; 62, a Portrait of a Young Lady; 65, another Portrait of a Lady, larger; and, 66, an Angel flying, is also beautiful.

In the first room the pictures most worthy of attention are:—By *Parmigiano*: 5, the Virgin and Child, with St. Margaret, St. Jerome, St. Petronio, and an Angel.—*Titian*: 6, St. Jerome in the Desert. The saint is kneeling, with his eyes fixed on the crucifix, and grasps a stone, with which he appears in the act of striking his breast. The action of the saint, and the tone of the landscape, are fine. A larger picture of the same subject is in the Escorial, of which this has been thought to be the first design. *Vandyke*: 10, the Virgin and Child, with St. Anthony of Padua.—*Paris Bordone*: 11, the Virgin and the Twelve Apostles.—*Guercino*: 16, St. Clara and St. Catherine.—*Rubens*: 17, the Institution of the Lord's Supper.—*Domenichino*: 18, the Virgin and Child, with St. John the Evangelist, St. Petronio, and many Cherubs.—*Guercino*: 20, the Virgin, St. Joseph, and St. Theresa.—*Agostino Caracci*: 21, the Woman taken in Adultery, with many figures.—*Ludovico Caracci*: 22, the Woman of Canaan at our Lord's feet, with several Apostles.—*Paris Bordone*: 26, the Baptism of our Lord.—*Annibale Caracci*: 27, the Woman of Samaria at the Well.—*Procaccini*: 32, the Magdalene, with an Angel.—*Trotti*, called *il Malosso*: 33, the Entombment.—*Procaccini*: 35, St. Cecilia sinking from her wounds, but her eyes fixed on heaven, supported by two Angels.—*Daniel Cresspi*: 36, Our Lord going to Mount Calvary.—*Campi*: 41, the Holy Family, with St. Theresa and St. Catherine; good.—*Daniel Cresspi*: 43, the Martyrdom of St. Stephen—a picture crowded with figures.—44, the Adoration of the Magi, called a *Titian*.

The second room contains from 44 to 71. 45, a Pietà, with many figures, by *Garofalo*—*Tintoretto*: 47, another Pietà. "The tone of this picture in its light and dark is extremely im-
N. Italy—1854.

posing."—*Phillips, R.A.*—*Moroni*: 48, the Assumption of the Virgin.—*Paul Veronese*: 49 and 51, St. Gregory and St. Jerome, St. Ambrose and St. Augustine, with a glory of Angels around.—*Palma Giovane*: 52, St. Benedict, under temptation.—*Bassano*: 53, St. Roch visiting the Sufferers from Plague, the Virgin above.—*Foschi*: 55, Virgin and Child, with four Saints and Angels.—*Moretto*: 56, the Virgin and Child above, in glory; below, St. Jerome, St. Francis, and St. Anthony the Hermit.—*Tim. della Vite*: 58, the Virgin, St. John the Baptist, and St. Sebastian.—*Romanino*: 59, Virgin and Child, St. Francis, Saints, and Angels.—*Palma Giovane*: 60, the Adoration of the Magi, with St. Helen.—*Paul Veronese*: 61, the Marriage of Cana.—*Geronimo Savoldo*, called *il Cavaliere Bresciano*: 62, the Virgin and Child, with two Angels in glory; and below, St. Peter, St. Paul, St. Jerome, and St. Dominick.—*Carpaccio*: 63, St. Stephen; beautiful.—*Moretto*: 65 and 66, St. Clara and St. Catherine, and St. Jerome and an Apostle; 68, St. Francis.—*Tintoretto*: 70, the Holy Cross, with many Saints; St. Helen and St. Catherine are the chief figures; St. Andrew and St. Dominick are amongst the others.—*Paul Veronese*: 71, St. Cornelius (a pope), St. Anthony the Abbot, St. Cyprian, a page and priest.

The third room contains from 72 to 128.

Gentile da Fabriano: 75, the Virgin with the Holy Trinity and many Angels; figures about half the size of life—an old, curious, and good picture.—*Niccolò di Fuligno*: 77, the Virgin and Child surrounded by Angels; with his name, and the date 1465.—*CARLO CRIVELLI*: 78, a picture divided by architectural ornaments into 3 compartments; in the 1st is the Virgin and Child; on her rt. hand are St. Peter, and on the l. St. Peter Martyr and San Geminiano. The name and date (1482) are on this curious old picture. 79, *Crivelli*, a Pope and Cardinals.—*Bartolomeo Montagna*: 88, the Virgin and Child, with St. Andrew, St. Monica, the Emperor Sigismund,
I

St. Ursula, and three Angels below, playing on different instruments. The only specimen here of this early and rather stiff master; it is full of character in the actions and expressions of the saints. The date (1499) is on the base of the picture, with the name of Montagna; and it is added that the altar for which it was painted was restored in 1715 by Girolamo "de Squartiiis."—*Giottino*: 88, Events in the Life of St. Jerome, in two parts.—*Gentile Bellini*: 90, St. Mark preaching at Alexandria in Egypt: a striking picture, remarkable for its great size, as well as for the variety of figures and costume. In the distance a camelopard is introduced, which Bellini probably saw and drew when he was in the East. *Luca Signorelli*: 91, the Flagellation.—*Cima da Conegliano*: 96, St. Peter Martyr, St. Nicholas, St. Augustine, and an Angel tuning his lute. "Extremely grand in effect and beautiful in tone, its effect arising from its simplicity, and the mode of relief of the figures, dark off the light sky and architecture. The darkness, however, is as clear as the light. The flesh, indeed, may be pushed a little too far; but in general the hues are of the finest quality, and the colours and harmony capital: were it not of Gothic composition it would be of the highest rank."—*Giovanni Sanzio*, father to Raphael: 97, the Annunciation, a remarkable picture. "It has much of that grace and delicacy which his son afterwards manifested so largely. The colour is rich, and in parts good, but inharmonious."—*Phillips, R. A.*—*Longhi da Ravenna*: 98, Madonna and Child, St. Paul and St. Anthony, the work of a rare master.—*Palmezzano*: 103, the Nativity, with Angels, very peculiar.—*Andrea Mantegna*: 105, divided by columns into 12 compartments, St. Mark in the centre, and various Saints around. *Corradini*, called *Frate Carnevale*: 107, the Virgin and Child, with many surrounding figures; many portraits, especially of the Duke of Urbino, are said to be introduced into this curious picture.—*A. Mantegna*: 111, beautiful

distemper, S. Bernardino, with two Angels.—*Paul Veronese*: 112, our Lord in the house of Simon the Pharisee, a fine picture, and full of figures.—*Gio. Cariani*, a rare master: 113, Madonna and many Saints.—*Martino da Udine*: 116, and the picture, by *Mantegna*, of the Virgin and Child, with 4 Saints: 117, St. Ursula, surrounded by attendant Virgins, a picture of a tranquil noble beauty.—*GiOTTO*: 125, the Virgin and Child.—*Marco Basaiti*: 126, St. Jerome, highly finished.—*Palmezzano*, with name and date 1493: 127, Virgin and Four Saints.—*Carlo Crivelli*: 128, Virgin and Child.

The fourth room contains from 129 to 164.

Garofalo: 130, a pleasing Landscape, with two small figures, representing St. Francis and St. Anthony of Padua.—131, a joint production of *Van Thielen* and *Poelemburg*, the first, whose name the picture bears, for the flowers, the second for the figures.—*Vandyke*: 136, a female portrait, about three-quarter size.—137, one of the finest portraits by *Moroni d'Albino*, a half-length of a Bergamask Magistrate.—139, a beautiful (copy of a ? *L. G.*) picture by *Correggio*, the Virgin and Child, Mary Magdalene, and St. Lucia, in a Landscape. "It appears genuine, but all things have a beginning, and Correggio had not gone far on his journey through life when he painted this picture."—*Phillips, R. A.*—*Francis*: 142, the Annunciation; a good specimen of this artist.—*Carpaccio*: 144, St. Stephen disputing with the Pharisees.—*Hobbema*: 146 and 151, Landscapes.—*Breughel*: 155 and 161, the Descent of Æneas into the Infernal Regions, and the Burning of Troy, on copper, with a multitude of minute figures.—*Bloemen*: 154, a Landscape.—*Poelemburg*: 157, Women bathing.—*Aurelio Luini*: 153 and 163, parts of a Holy Family, a very exquisite drawing; see head and arm of the Child, and hand of the Virgin.

The fifth room contains from 166 to 175. *Palmezzano*: 166, very fine, the Coronation of the Virgin and two Saints. This room has no pictures of

any great note, though the works of *Paolo Matteis*, 165, *Liberale da Verona*, 167, *Santa Croce*, 175, are curious from the scarceness of the artists.

The sixth room contains from 177 to 209.

Vittore Carpaccio : 180, "A Bishop, about 4 feet high, relieved from a blue sky, in a green and purple robe, exquisite in tone and colour."—*Phillips, R. A.*—*Carpaccio* : 182, St. Anthony of Padua, a figure of a Monk, reading, and holding a lily in his hand. "Not so good as the last, but very near."—*Id.*—*Cesare da Sesto* : 184, the Virgin and Child, beautiful.—*ALBANO* : 185, the Dance of Cupids, or the Triumph of Love over Pluto : a most graceful and pleasing specimen : one of *Albano's* finest works, and in admirable condition.—*Annibale Caracci* : 187, the Virgin and Child, St. Francis, an Angel, and St. Joseph in the distance : whole-length figures, rather affected.—*Giovanni Bellini* : 188, a Pietà, with the artist's name; very early.—*Cima da Conegliano* : 189, a Pope, St. Paul, St. John the Baptist, and at the base of the picture a little Angel playing on the lute.—*Fyt* : 191 and 197, Dead Game : very clever.—*Van Goyen* : 192, a Sea View.—*Gio. Pedrini*, one of the rarer pupils of L. da Vinci : 193, Magdalene.—*Poussin* : 195, a Landscape.—198, a Female Portrait, very fine, called *Scuola Bolognese*.—199 and 200, Sketches of two Girls, attributed to *Tintoretto*—*Annibale Caracci* : 202, the Portrait of the Artist and three other Heads : very clever.—*Giovanni Bellini* : 204, the Virgin and Child, a good picture with the date 1500.—*Garofalo* : 206, Madonna and Child, in a glory of Angels.—*Moroni* : 208, the Virgin and Child, St. Catherine, St. Francis, and the Donor : figures half-length.—*Giovanni Bellini* : 209, the Virgin and Child.

The seventh room includes from 210 to 230.

Marco d'Oggione : 210, the Virgin and Child, St. Paul, St. John the Baptist, and an Angel playing on a violin : a good specimen of this rare artist ; the

heads are full of expression, especially that of the Virgin, which is beautiful and tender. Marco d'Oggione was a pupil or imitator of Leonardo da Vinci, and he made two or three excellent copies of the Cenacolo.—*GUERCINO* : 214, Abraham dismissing Hagar : perhaps the most praised amongst the pictures in the Brera. Ever since Lord Byron was so much struck by this picture, numberless travellers have been struck too. *Andr. Previtali*, a rare master, a Bergamask, pupil of *Gio. Bellini* : 219, Christ going into the Mount of Olives : very fine ; it has a date, 1513.—*Carpaccio* : 218 and 222, the Dedication and the Marriage of the Virgin : pictures full of figures.—*ANDREA MANTEGNA* : 226, our Lord dead, and the three Marys ; in distemper : singular and forcible effect of foreshortening, and executed with great power.—*RAPHAEL* : 230, the "Sposalizio." This celebrated picture was originally at Città di Castello. It is in the artist's early style, and bears much resemblance to P. Perugino in the architectural perspective, background, the arrangement of the figures, and a certain degree of hardness in the outline ; yet the design and action are very graceful, and it is a most interesting specimen of one of Raphael's first works, bearing his name, and the date MDIII. "Mary and Joseph stand opposite to each other in the centre ; the high priest between them joins their hands ; Joseph is in the act of placing the ring on the finger of the bride : beside Mary is a group of the Virgins of the Temple ; near Joseph are the suitors, who break their barren wands—that which Joseph holds in his hand has blossomed into a lily, which, according to the legend, was the sign that he was the chosen one."—*Kugler*.

The eighth room contains from 231 to 255.

231, *Fran. Verla*, rare : Madonna on Throne and Saints.—234, An old Man's Head, bald, and with a large beard, *Titian* : fine.—235, Sketch in water-colours, *Raphael*, of an allegorical group of naked figures, on paper

At the bottom of this very clever design is written, as it is thought, by the hand of Raphael, the name of *Michel Angelo Buonarrotti*. This bistre drawing is the original sketch for the fresco formerly in Raphael's villa, near the Villa Borghese, and now existing (cut out with the wall) in the Palazzo Borghese, at Rome.—236, *Cesare da Sesto*: an exquisite Head, with part of a Head, perhaps the painter himself.—237, St. Peter and St. Paul, *Guido*: a remarkable picture. It was formerly in the Zampieri Gallery of Bologna.—239, A Head of a Man, believed to be that of the artist, *Giovanni Kupetzki*.—240, A bistre Drawing, called "Il Padre di Famiglia," *And. del Sarto*: the Man in the Gospel paying the Workmen.—241, *Filippo Mazzuolo*: a very clever Head.—242, A Soldier, *Ambrogio Figino*: this clever picture is thought to be the portrait of Marshal Foppa.—243, A very fine specimen of the German Rhenish school, in three compartments; the Adoration of the Magi in the middle.—244, St. Sebastian, *Giorgione*; considered his *chef-d'œuvre*: formerly in the archiepiscopal gallery.—247, The Virgin and Child, *Luini*: a very pleasing picture by this graceful artist.—246 and 248, Two Landscapes by *Canaletti*.—251, A highly-finished Female Head, by *Rembrandt*.—252, *Alessandro Turchi*, called *l'Orbetto*: whole-length Magdalene; fine for this master and school.—254, Portrait of a sleeping Monk, *Velasquez*; excellent.

The ninth room contains from 256 to 279.

257, The Presentation of the Infant Moses to Pharaoh's Daughter, by *Bonifazio*, but quite a *Giorgone* in strength and beauty, and until of late years attributed to him. "The colours are not bright, but are full, and touched like Velasquez. The most striking part of this picture is the fulness and richness of the composition, and the astonishing freedom and clearness of touch and colour. The latter has in texture the freshness of *guache*, and it is executed in a style of the utmost boldness, though it must

be confessed it is also sometimes clumsy and careless. There is no attempt at finish, but all is broad; great diversity of character and actions in the figures. Some dogs are introduced with great breadth and beauty, and there is an extremely fine scene in the landscape. The colours, I imagine, particularly the blues and the greens, have changed, and have become almost black. The consequence is destruction of the keeping, as the background advances too much upon the figures."—*Prof. Phillips*, R. A.—258, The Good Samaritan, *Sandrart*.—259, Noah drunk, and his Sons, *Luini*.—263, A Female Portrait, *Rubens*.—264, The Portrait of a Man, *Vandyke*.—266, *Ferdinand Bol*: Female portrait, half length.—268, *Franz Hals*, a most beautiful male Portrait.—269, A Portrait, said to be by *Titian*.—270, A Female Portrait, *Geldorp* or *Gualdrop*.—271, The Portrait of a Man, *Rubens*.—272, Another, three quarters length, *Raphael Mengs*.—274, La Sacra Sindone, *Guercino*.—277, The Virgin and Child, surrounded by Cherubim, *Giovanni Bellini*.—278, The Assumption of the Virgin, *Moretto*.—279, The Virgin and the Infant sleeping; above, a Glory of Cherubim, *Sassoferrato*, a poor picture.

The tenth room contains from 280 to 333.—280, The Virgin and Child, St. Anthony of Padua, St. Joseph, and many Angels and Cherubim, *Luca Giordano*.—282, *Enea Salmeggia*: Madonna, Child, and Saints; rather animated composition by this Bergamask painter.—284, St. John the Baptist in the Desert, *Gaspar Poussin*; St. John is represented as a child of about ten years old.—285, The Portrait of an Artist, three quarters length, *Deiner*; a very theatrical picture.—290, The Martyrdom of San Vitale, with many figures, *Baroccio*: "the best specimen of this most *baroque* master."—*L. G.*—292, The Descent of the Saviour into Limbo, *Zuccari*; with his name, and the date 1585.—293, A Stag-hunt, *Sneyders*.—294, The Virgin and Child, St. Joseph, St. Catherine, St. John the Baptist, and

St. Gaetano, *Pietro da Cortona*.—296, *Lattanzio Gambara*. Portrait of a Man. A fine specimen of this great fresco painter, whose oil paintings are extremely rare.—297, Half-length Portrait of a Sculptor, *Daniele Crespi*.—299, The Crucifixion, with St. Mary Magdalene and two other figures, *Pietro Subleyras*: with the artist's name, and the date 1744.—300, St. Jerome in the Desert, by the same artist.—301, *Procaccini*. A curious specimen of a picture designed for a gonfalon or church banner, and painted on both sides. On that now exposed is the Virgin and Child, with San Carlo and Sant' Ambrogio and Seven Angels: the other side also has the Virgin and Child with other Saints and Angels.—302, A Holy Family, with many Angels, *Pompeo Battoni*.—308, The Head of a Philosopher, said to be by *Guido*.—311 to 318 inclusive: All portraits, and all considered those of the artists. They are an interesting collection, especially 316, the portrait of *C. F. Nuvoletone*; and 317, Portrait of Mengs, by *Martin Knoller*.—321, The Disciples at Emmaus, by *Bonifazio*.—322, The Souls in Purgatory, *Salvator Rosa*. *Salvator Rosa* was not equal to this subject.—325, The Departure of the Israelites for the Holy Land, *Castiglione*.—326, The Portrait of the Artist, *Andrea Porta*.—327, The Virgin and Child, with the Doctors of the Church and a glory of Angels, *Scarsellino*.—331, A Portrait, believed to be that of *Scaramuccia Perugino*, by *Francesco del Cairo*; a fine picture.—332, St. Paul the first Hermit, *Salvator Rosa*; a remarkably fine and clearly painted scene.

The eleventh room contains from 334 to 397.

335, The Virgin and Child, seated on the knees of St. Anne, *Bernardino Lanini*: a design full of grace, though not without affectation.—336, St. John the Baptist, on wood, by *Beltraffio*.—337, The Virgin and Child, with St. Peter and St. Paul, *And. Salaini*.—338, The Virgin and Child, *St. John the Baptist*, *St. Jerome*, and

an Angel, *Callisto da Lodi*.—339, The Assumption of the Virgin, and 342, St. Michael conquering Lucifer, with two angels, by *Marco d'Oggione*: curious, especially the latter, in which the drawing of the figures and the tranquil unmoved expression of the countenances of the angels deserve attention.—343, GAUDENZIO FERRARI: The Martyrdom of St. Catherine, an admirable work, perhaps the finest work of this master.—344, The Virgin and Child, with the Fathers of the Church, Sts. Gregory, Ambrose, Jerome, and Augustine, *Bernardo Zenale*. Many of the figures evidently portraits of the family for whom this interesting picture was painted; amongst others, Ludovico Sforza il Moro, and his wife Beatrice Visconti, with their two children, are introduced.—345, The Virgin and Child, St. Philip, and others, *Bernardino Luini*. The Saints are in the act of presenting a man and two women, kneeling, and only partly seen, to the Virgin.—346, The Samaritan Woman at the Well, *Caravaggio*.—348, The Last Supper, *Marco d'Oggione*: this picture is a study for the same subject in fresco.—350, The Adoration of the Magi, *Nicola Appiani*: valuable as one of the only two pictures of this rare artist.—354, *B. Crespi*, called "il Bustino." The presentation in the Temple, "very bold and fine drawing." *L. G.*—355, The Virgin and Child, St. Roch, St. Francis, and St. Sebastian, *Enea Salmeggia*, called *il Talpino*, with his name and the date 1604.—358, The Holy Family, with a venerable portrait of an aged man, perhaps the donor of the picture, introduced, *Andrea da Milano*: the name, and date, 1495, are given.—358, The Virgin and Child, by *Andrea da Milano*. The only other specimen of this rare artist, who lived towards the close of the 15th cent., a contemporary of Gio. Bellini.—360, The Virgin and Child, with St. Joseph, St. Joachim, and the Infant St. John, *Cesare da Sesto*. Sometimes much praised, but in reality quite a caricature.—361, The Virgin and Child, with a Lamb, an unfinished work.

Leonardo da Vinci: beautiful, particularly the head of the Virgin. — 363, *Donato Lazzari*, also called *Bramante*. Presentation in the Temple. — 364, The Virgin and Child, *Andrea Salaino*. — 365, The Virgin and Child, with St. Joseph, copy of *Raphael*. — 366, The Virgin and Child, with several Saints, *Dan. Crespi*. — 369, The Nativity, with the Adoration of the Shepherds, *Camillo Procaccini*. The scene is illuminated by the light radiating from the Infant Saviour, as in the celebrated "Notte" of Correggio. — 370, The Assumption of the Virgin, with the Apostles, and St. Ambrose and Augustine, Gervasius and Protasius, surrounded by Angels and Cherubs, *Ambrogio Borgognone*, with an anagram of his name, and the date 1522. — 371, The Adoration of the Magi, *Giulio Cesare Procaccini*. — 375, The Virgin and Child, with St. Peter Martyr, and another Saint, called by some King David—by others Job, and a devotee kneeling, *Bevilacqua*. The date 1507 is on the base of this picture, which is simple, and a curious specimen of the early style which preceded Leonardo, in which there is much of dignity in the character of the figures. — 376, A Family, believed to be that of the artist, *Carlo Francesco Nuvolone*, and considered one of his best works. — 377 and 379, The Angel Gabriel in the act of giving, and the Virgin in that of receiving, the Annunciation, *C. F. Nuvolone*. — 378, An Ecce Homo, *Ambrogio Borgognone*. — 382, By the same artist, Lazarus, St. Martha, St. Mary Magdalene, and other Saints. This picture represents an early legend of a miracle worked by St. Martha, on founding the first church at Marseilles. — 384, The Madonna and Child, St. Dominick, St. Catherine of Sienna, and many Angels, *Gio. Battista Crespi*, called *il Cerano*. The Virgin is in the act of giving the rosary to St. Dominick, while the Infant Saviour places a crown of thorns on the head of St. Catherine. This is considered one of the best of the works of *Cerano*, an artist of the third period of the Milanese school, encouraged and

formed by the munificence of Card. Federigo Borromeo. Cerano flourished in the 17th centy. — 385, The Adoration of the Magi, *Gio. Battista Discepoli*, called *lo Zoppo di Lugano*. — 387, St. Francis and a Nun, *Marco d'Oggione*. — 388 and 390, Two good specimens of the Milanese Berghem, *Francesco Londonio*. — 389, A Head; believed to be that of the artist, *Francesco del Cairo*. — 391, The Crucifixion; full of figures, *Ercolo Procaccini*. — 393, Fruit, *Michael Angelo Cerrutti*. — 397, St. Anthony of Padua and a young Lady, *Marco d'Oggione*. An interesting collection of Studies of Animals, by *Francesco Londonio*, a painter of the 18th century, celebrated for this class of works—presented to the gallery by his grand nephew.

The twelfth room contains from 398 to 428 of modern artists.

398 and 400, Landscapes, with groups of figures, by *Andrea Appiani* and *Gaetano Tambromi*. — 402, Jupiter, Juno, Hebe, Ganymede, &c., *Andrea Appiani*. — 406, 407, 408, Landscapes, by *Marco Gozzi*. — 410, An Old Man's Head, by *Giuseppe Appiani*. — 412, A Winter Landscape, by *Francesco Fidanza*, an artist celebrated for this kind of scenery. — 414, A Portrait, of the artist *Andrea Appiani*. — 416, The Head of our Lord, *Leonardo da Vinci*: a design in black and red chalk, heightened a little by white, and believed to be the study for the head in the celebrated *Cenacolo*: extremely beautiful. — 417, 418, 420, 421, 422, 423, Landscapes, by *Marco Gozzi*. — 424, A Nativity, in distemper, *Bernardino Galliari*. — 426, A Waterfall, by *Luigi Basiletti*, a living artist at Brescia. — 427, A View of Venice by Moonlight, *Gaspar Galliari*, in distemper. — 68 and 69, two portions of frescoes, by *Appiani*.

There are other rooms containing casts, and busts of celebrated men, and various miscellaneous articles, amongst which are four columns of porphyry from the church of San Carpofero.

The *Museo Lapidario* is in a room on the ground-floor. It contains some ancient inscriptions and sculptured

ornaments, and the noble bronze *Statue of Napoleon*, intended for the Arco della Pace, which is a repetition of that possessed by the Duke of Wellington. Another is the *tomb of Bernabo Visconti*, surmounted by his equestrian statue, brought from the suppressed church of S. Giovanni in Conca. He is in the full armour of the age, the biscia, or serpent, being prominently displayed upon his back. It is evidently a good portrait of this prince, whose cruelty was such as to convey the idea that he was actuated by insanity. This is not the place to speak of the tortures and horrible deaths which he inflicted upon his subjects, but one passage will exemplify his ingenious tyranny.

He kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them. Every two months a dog-inspection was held. If, in the opinion of the *Canetero*, a dog was too lean, the host was fined heavily for having neglected the canine inmate. If the dog was declared to be too fat, then the citizen was fined much more heavily for having over-fed the dog, and thus injured his health. But if the dog was dead, then the host was punished by imprisonment and loss of all his property.

Bernabò was dethroned by his nephew Giovanni Galeazzo, in 1385. The curiosity of this monument is increased by its being the earliest equestrian statue in modern Europe. Other objects seen here are—many fragments of sculpture and architecture from ruined churches and monasteries; the original models for the Napoleon bassorilievos of the Arco della Pace; Roman remains, including an altar *with paintings upon it*, said to have been found near San Lorenzo, but for which it is not being over sceptical to demand a certificate of origin. In the Chapel of the Brera, now used as a barrack room, is the recumbent statue of Gaston de Foix, placed upright against a pillar. It is a fragment of his magnificent monument, the *chef-d'œuvre* of the celebrated Augusto

Busti or Bambaja, erected by the French, when in possession of Milan, in the Ch. of Sta. Martha, belonging to an Augustinian monastery. The monument was considerably advanced in 1522, when, Francesco Sforza regaining his dominions, the work was suspended; and the church being afterwards pulled down for the purpose of being rebuilt, it was broken up and the portions dispersed. Many fragments are found in different collections.

Another fine monument by *Bambaja* is that of Lanino Curzio, the poet.

In the same building are the usual appurtenances of an academy: model-rooms, collections of casts, and the like. The library, of which the main part belonged to that of the Jesuits, but to which great additions have been made, is very extensive and well selected; better adapted for general study than the Ambrosian, as far as printed books are concerned. The collection of manuscripts is not extensive, but curious. It contains a great number of Chronicles and other materials for Venetian history, which were brought here during the French occupation, and which have not been sent back to Venice. Amongst them is a copy of the celebrated "*Libro d'Oro*," which the republicans burnt in honour of liberty (*see VENICE*). These manuscripts are very little known, but they are well worthy of examination. The ancient government of Venice did not facilitate inquiries into their history; and hence the portion of Muratori, which relates to Venice, is the most defective in his ample collection. Amongst the show volumes are the magnificently illuminated choir-books of the Certosa at Pavia. With this library of manuscripts is connected a very valuable and select collection of coins. The Observatory, or *la Specola di Brera*, belonging to this establishment, was founded in 1762, under the direction and from the plans of the celebrated Father Boscovich, through whom the Newtonian theories first became extensively known upon the Continent. When the building was planned, at

the nuns in the city remonstrated against it, alleging that they would be constantly spied at by the astronomers when walking, as they were wont to do, upon the terraces of their convents. The Observatory is well provided with instruments, and the observations annually published by its director Carlini are highly appreciated by the scientific world.

Not so the Botanical Garden, which is very indifferent; not at all worthy of the institution to which it is annexed.

Every second year there is an "exposition" of native art in the Brera. The exhibition takes place in the autumn.

Biblioteca Ambrosiana.—This justly celebrated collection was founded by the Cardinal Federigo Borromeo (1609), Archbishop of Milan.

The library is under the direction of a "congregation" of ecclesiastics, presided over by a clerical member, or, if there be none, by the head, of the Borromeo family. The chief acting officer is the Prefetto. This dignity was held by the celebrated Cardinal Maï, who was previously professor of Oriental languages, and who, by the discovery which he made of the *palimpsests* in this collection, laid the foundation of his high reputation.

The Prefetto and the three other principal librarians are honorary canons of Sant' Ambrogio. The library is open, daily from 10 to 3, except on Sundays and festivals, when it is open only from 1 to 3. The librarians are very civil and attentive but the catalogues are imperfect and incomplete. It has been erroneously said that the want of proper catalogues results from the will of the cardinal, and that there is a papal bull prohibiting the making of them: but the reason is to be sought in causes which operate full as forcibly in other libraries. Cardinal Borromeo's regulations were liberal in the truest sense of the term. The Ambrosian was, in fact, the earliest public library in Europe; that is to say, a library not attached to any college or cathedral for the use of its own members, but open to all students or

to the public, and for whom, what was then unexampled, writing materials were provided.

The collection of manuscripts is of the highest importance, consisting of 5500 volumes. Many were purchased by the founder, but the principal stores have been brought from suppressed monasteries or convents, particularly from Bobbio. This was founded by Scottish, that is to say, Irish missionaries in the 7th centy., and from this ancient Cœnobium have proceeded several manuscripts of extreme value to the Celtic philologist, inasmuch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally of interlinear translations and commentaries of portions of Scripture. Of these one of the most remarkable is a Psalter of the 7th centy., with the commentary of St. Jerome. This is filled with Gaelic glosses, beside a page at the beginning, probably containing a preface or epistle dedicatory. The whole is in the ancient Irish character, and very legible.

The *palimpsests* are ancient manuscripts written upon vellum, from which the characters of a previous manuscript have been rubbed off, or partially effaced. The existence of this practice was long known; but Cardinal Maï was the first who ever endeavoured to recover the classics below from the superincumbent *strata* of legends or homilies. The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, as ladies do their letters, though sometimes they took the intervals between the lines. Of course much patience is required; but the principal difficulty lies in the transposition of the leaves, and it is in connecting the separated leaves that Maï has shown his great skill. Amongst the specimens which are generally shown are the fragments of the version of the Bible, made A.D. 360-80, by Ulfila Bishop of the Mœsogoths. The gospels are at Upsala; a portion of the epistles was found at Wolfen-

buttell; whilst from these palimpsests Mai has extracted large fragments of the Acts of the Apostles, and portions of the Old Testament—a singular dispersion; and perhaps many more of these Sibylline leaves may be lurking even in England. The letters of Fronto and Marcus Aurelius, and various fragments of Orations, and of the Treatise de Republica of Cicero, were also published from palimpsests in this library.

Amongst other curiosities, the following may be pointed out:—Virgil, copied and annotated by Petrarch, and with one miniature by Simone Memmi representing Virgil, and an allegorical personification of Poetry, of great beauty and singularity. The handwriting is fine and clear. Prefixed to this manuscript is the note in which Petrarch is supposed to describe his first interview with Laura. The manuscript, which afterwards belonged to Galeazzo Visconti, may be authentic, but the note is suspicious, and we may be tempted to doubt whether it deserves much more credit than the sonnet of Petrarch found in Laura's tomb at Avignon.—The autograph correspondence between Cardinal Bembo and Lucretia Borgia. A lock of her beautiful flaxen hair, which was annexed to one of the letters, is now in the Museum up stairs.

Josephus translated into Latin by Rufinus, upon papyrus: manuscript books upon this material are of the greatest rarity.

Homer: fragments of a manuscript, perhaps of the 4th centy., with fifty-eight illuminations, highly interesting both for the art and the costume which they exhibit. Lucano di Parma's treatise 'De Regimine Principis,' presented to Galeazzo Sforza, with a very curious and characteristic portrait of the donee.

Twelve volumes of heads of sermons by San Carlo; and his correspondence during the Council of Trent, all in his own handwriting.

A very large volume filled with clear neat drawings by *Leonardo da Vinci*: a most singular miscellany—machines,

ordnance diagrams, caricatures, fancies: the descriptions are written by himself from left to right, so that they can only be read by being placed before a looking-glass. There were originally twelve of these volumes, but the remainder have been retained in the library of the Institute at Paris, to which they were removed during the French occupation of Lombardy.

A small volume, with architectural designs by Bramante, and some writing to it.

Vite degli Arcivescovi di Milano, with fine miniatures of the time of Luini.

Livy, translated into Italian by Boccaccio.

The Missal used by San Carlo Borromeo, very finely illuminated, and with his motto, *Humilitas*. Printing was of course common in the days of San Carlo; but there continued to be a kind of feeling in preference of manuscript prayer-books, and some were executed for the royal family even as late as the reign of Louis XIV.

A very fine and early Dante. In this, as in that at Florence (see *Biblioteca Laurenziana*), it may be observed that the present rule of the universal ending of Italian words in vowels is a mere grammatical figment.

In a room on the ground-floor is a fresco by *B. Luini*, the Crowning with Thorns.

The printed books are principally in one lofty hall. They amount to about 100,000 volumes. The arrangement is singular; it is not by classes, but strictly by sizes, and the volumes are built in with so much accuracy that hardly a chink or a cranny can be discovered.

The great or principal room is a fine and stately apartment. It is ornamented with a frieze of portraits of individuals distinguished for holiness or for knowledge; principally, however, prelates or fathers of the Church.

The gallery annexed to the library is not extensive, but valuable, containing many important historical monuments and works of art. In the

first class are to be placed the collection of portraits made by *Paolo Giovio*, and partly, though only to a small extent, employed by him in his well-known work, "*Vitæ Illustrium Virorum*." Paolo Giovio was the first who formed the plan of illustrating biography by portraits. Many are ideal; but with respect to contemporaries, or those who were not of a remote period, he took great pains to have them authentic. To these have been added many others of the same class, but these are not, as they ought to be, distinguished from the Giovio collection; this is to be regretted; but possibly the curators may have the means of so doing when they publish (what is much needed) a catalogue of their gallery. Amongst the more remarkable are Machiavelli, Scanderbeg, Sigonius, Cardinal Pole, Cardinal Bembo, Baronius, Vida, Alcianus, Cardinal Noris, Budæus, Sixtus V. These are in the ante-rooms. The first of these rooms also contains a copy of the *Cenacolo*, made by *Andrea Bianchi* by order of Cardinal Borromeo. It contains only the upper half of the figures.

In the first gallery is the Profile of *Leonardo da Vinci*, by himself, in red chalk. Seven valuable Miniatures.—Two drawings by *Caraaggio*, our Saviour appearing to Mary Magdalene: and some fine studies by *Luini*, *Cesare da Sesto*.—Two Men on Horseback, an early work, 1505, *Raphael*.—A beautiful picture of Madonna and Child by *Hamelinck*.—St. John, an Infant, Playing with a Lamb, *A. Luini*.—An exquisite Female Head, by *L. da Vinci*.—Two pictures attributed to *Titian*, a Holy Family, and our Saviour dead: of the latter, the authorship is very doubtful.—The Virgin nursing the Saviour, *Marco d'Oggione*.—Twelve coloured drawings for the painted glass of the Cathedral, by *Pellegrini*.

In the second gallery is Raphael's cartoon for the school of Athens: it is 26 feet 9 inches wide, executed with black chalk on grey paper, and contains the figures only, without the architecture. "It is one of the most

interesting examples of the nature and extent of the alterations introduced in a composition prepared for fresco. The changes are mostly additions. The figure of Epictetus, represented in the fresco, sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting."—*Eastlake*. Also, many studies, by *Michael Angelo*, for the Last Judgment. Two exquisite portraits in coloured chalk, by *L. da Vinci*. Also by him, three portraits in one frame, all exquisite: the profile of Beatrice d'Este, who died in childhood at 27, and whose monument is in the Certosa at Pavia. Portrait of a Man: Head of St. John: a drawing of part of the Triumph of Julius Cæsar, by *Mantegna*. The Annunciation, *Girolamo Mazzuolo*, here attributed to *Francesco*. Madonna, Child, and Angels, a round picture, *Sandro Botticelli*. Holy Family, *B. Luini*, a masterpiece, and the design for which is attributed to *L. da Vinci*. Saints in Adoration of Christ, as a child, *Squarcione* (?). Portrait of a Physician, half figure, beautiful, *L. da Vinci*. Holy Family, with Angels, small, *Benvenuto Garofalo*. A Holy Family, *P. Bordone*, here called *Titian's*. Rest in Egypt, *Giacomo Bassano*. Christ on the Cross, *Guido*. The Adoration of the Magi, *Titian*. The Young Saviour, half-length, *B. Luini*. Holy Family, with Saints, half figures; attributed to *Titian*. Part of the cartoon for the Battle of Constantine, *Raphael*. Young Tobit returning with the Angel, *Luini* :

exquisite drawing. Spotalizio, *Gaudenzio Ferrari*, fine drawing.

In the next room are several modern works in gilt bronze, exhibited as specimens of Milan manufacture: amongst others, a model of an intended Porta Orientale, by *Cagnola*. Here are also drawings by *Giulio Romano*, *Caravaggio*, *Michael Angelo*, *Alb. Durer*, *Mantegna*, *Guercino*, *Luca Cambiaso*, the *Luini*, the *Campi*, and many other artists.

A cabinet has been formed for the gilt bronzes left by E. Pecis to the library. This cabinet also contains two of Holbein's finest portraits: our Saviour with a standard, by *Basaiti*: St. Sebastian, full length, with Rome in the background, *Giorgione*, exquisite: portrait of Clement XIII., *Mengs*: a portrait, *Velasquez*: a portrait, called that of B. Cellini, *Bronzino*: Adoration of the Magi, *Lucas van Leyden*: Galatea borne by Dolphins, *Albano*.

In a small garden within the buildings is the stump of the *tin* palm-tree, which Lalande, in his description of Italy, has noted with great accuracy, as a proof of the mildness of the climate of Milan. The cortile, as you enter, contains many Roman and mediæval inscriptions fixed on the walls. Some of the most interesting are the early Christian inscriptions.

Among the scientific establishments at Milan, the most remarkable is the *Museo Municipale di Storia Naturale*, which contains a very good collection of Zoology and Paleontology: the latter is particularly rich in fossils from the tertiary subapennine formations.

At the ancient *Scuola delle Miniere*, now included in the direction of *Polvere è Salitre*, is the collection of fossil remains of gigantic animals, found S. of Parma and Piacenza, and purchased by E. Beauharnois. In the same museum are the fossil tertiary shells described by Brocchi, in his celebrated *Conchyologia Fossile Subappennina*.

Ospedale Maggiore.—This most splendid establishment for the sick was founded by Francesco Sforza, and his duchess Bianca Maria, in 1456. They

gave for its site an ancient palace which had belonged to Barnabo Visconti. The funds for the maintenance of the establishment were partly supplied by the duke and his consort, and partly by the union of the endowments of several other hospitals previously existing in the city. To these have been added from time to time, and still continue to be added, legacies and donations of the Milanese, who have a great affection for the institution, which has had an unusual exemption from spoliation. The building was begun on the 4th of April, 1457, the first stone being placed by the hands of the duke and duchess. Antonio Filarete, a Florentine, was the architect; the southern portion of the building was executed from his designs. The ground-plan is a perfect square, the central space being the grand court, and each wing being divided into four courts by transverse lines of building intersecting in the centre. The windows of the façade are beautifully ornamented with representations of children and foliage in moulded brick; and numerous niches contain busts of Saints and allegorical figures. The centre of the building was erected in 1621, by the donation of Gian Pietro Carcano. The architects, were Fabio Mangone and F. Richini.

On entering, a very noble quadrangle presents itself: it is surrounded by a double colonnade, having 21 openings on two sides, and 19 on the others: the upper order is composite, the lower modern Ionic, with archivolt and entablatures ornamented with arabesques and figures in relief between circular niches, from the designs of *Camillo Procaccini*. The upper colonnade has been partly walled up to gain space; the lower is formed by 80 columns of red granite. This quadrangle measures 214 ft. 7 in. one way, by 239 ft. 5 in. the other. This does not include the depth of colonnade, which is 18 ft. 6 in. In the small church opposite to the entrance is a good Annunciation, by *Guercino*. In 1797 Giuseppe Macchi, a notary who had lived the life of a miser, left an immense property to the

hospital, by means of which it was completed. The N. wing is from the design of *Castelli*, who, unfortunately, abandoned the style of the earlier part of the building, so that this wing does not harmonise with the rest.

The *Ospizio Trivulzi* is a noble monument of pious charity. It was founded in 1771, by Prince Antonio Trivulzio, who for that purpose gave up his palace. The endowment has since received very considerable additions, and the building has been recently enlarged to nearly double its original size. It now contains 600 inmates, all above seventy years of age, who are well fed and clothed at the expense of the institution.

Milan contains as many as eighty-five hospitals and institutions of charity, possessing property to the amount of 200 millions of lire, upwards of 7 millions sterling.

The vast *Lazaretto* is just out of the *Porta Orientale*; it is interesting both from its magnitude and from the recollection of the scenes which have been witnessed within its walls. It consists of a square cloister of red brick; measure, outside the arcade, 404 yds. 15 in. one way, by 392 yds. 27 in. the other. The arcades surrounding the interior open into small rooms or cells; in the centre is a chapel designed by *Bramante*, and possessing much beauty. This building was founded by Lodovico il Moro, when governing in the name of his nephew Giovanni Galeazzo, and planned about 1461, but not completed till the end of the century. It forms the scene of the best descriptions in the *Promessi Sposi*.

Milan has few piazzas. The largest is the *Piazza della Fontana*, in front of the archbishop's palace. It contains the only fountain in Milan. The *Piazza Borromeo* has a statue of San Carlo, cast by *Bussola*, not of any peculiar merit.

There were formerly many crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the "*Leone di Porta Orientale*," a small column in that street, is the

principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not the lion of St. Mark.

Of older street architecture, the principal relic is, the *Coperto de' Figini*, in the Piazza of the cathedral. It was built by Pietro Figini, in honour of the marriage of Giovan' Galeazzo Visconti with Isabella the daughter of John King of France. The Gothic arches remain: the upper stories have been partly modernised.

Casa Trivulzi.—Built by the Marquis Giorgio Trivulzi. Here is a very select and valuable library, and a choice collection of coins, and of Greek, Roman, and mediæval antiquities, including the monument of Azzo Visconti, formerly in the Church of San Gottardo at Milan. There are also some good pictures.

Casa Archinto.—Some good frescoes by *Tiepolo* and other Venetian artists. Here, also, is a very good library and collection of antiquities.

Casa Andriani, now *Sormani*.—The garden is one of the largest in Milan. In the collection in this mansion is a pleasing *Mantegna*,—the Virgin and Child between St. John and St. Mary Magdalene.

Casa Pianca contains a very precious series of portraits of the Sforza family, frescoes by *Luini*, all apparently taken from originals.

Casa Melzi.—A good library, and many good pictures.

Palazzo Litta.—This was built by *Richini*, and is one of the finest in Milan. Here is a small collection of paintings; amongst others, a *Correggio*, originally the lid or cover of a spinet, or some similar instrument, of which the subject is Apollo and Marsyas. It is most highly finished. It was painted by *Correggio* when he was very young, and it has a better certificate of origin than such productions usually possess, having been engraved by Sanuto in 1562. There are other paintings by *Leonardo* and *Luini*; but the principal ornaments of the collection are, perhaps, the frescoes by *Luini*, cut out of the

walls of a demolished villa and chapel near Milan. They are,—The Adoration of the Magi. The kneeling king is supposed to be a portrait of Luini himself.—The Crucifixion. Two saints are introduced, St. Thomas Aquinas and St. Jerome.—A fine picture from St. John, chap. xvi. v. 23, 24, "*Whatsoever ye shall ask the Father in my name, he shall give it you.*" A single admirable figure.—Our Lord holding the globe in his left hand, and in the attitude of blessing with his right. There are several repetitions of this fresco; a very bad one in the convent of the Grazie, and a very good one (attributed to Leonardo da Vinci) in the collection of Mr. Miles.—One subject is taken from profane history, Curius Dentatus rejecting the presents of the Sabines.—Another more doubtful *Luini* in this collection is the Birth of the Virgin.—*Titian*: the portrait usually called his mistress, probably only a good copy.—*Sasso Ferrato*: a praying Head.—An old painting of the Castle of Milan is curious, as showing its state at the close of the 17th century;—and there are some modern paintings by *Appiani* and others, worthy of notice, as showing the mediocrity of Italian art at the present day. The great saloon is splendidly fitted up in the style of Louis XIV.

Palazzo Vismara, in the Via de Bossi, remarkable for its handsome portal from the designs of Michelozzi. This house, which was given to Cosmo de Medici in 1456 by Francesco Sforza, is supposed to have been the seat of the Branch bank of that celebrated Florentine family in the 15th century. Over the archway are the armorial bearings of the Dukes of Milan, with the two dogs of the Sforzas, and the portraits of Francesco and his wife Bona Visconti.

Casa Scotti.—A very good collection, particularly one of the finest works of *Cesare da Sesto*,—The Baptism of our Lord.

Casa Borromeo.—The exterior is one of the few remaining specimens of the Gothic style, having belonged to the family since 1444: the interior is

modernised, and contained a fine collection of minerals, formed originally by Breislack, and a valuable series of paintings by *B. Luini*; but since the banishment of the head of this noble family, arising out of the events of 1848, the palace has been seized upon, and converted by the Austrian authorities into a barrack and military hospital.

Palazzo Pozzi.—This palace was designed and built by *Leone Leoni*, of Arezzo, a capital medallist or die-sinker. Leone was a sculptor and an architect, and much patronised by Charles V., by whom he was knighted. Hence he is often called "*Il Cavaliere Aretino*." He became very opulent; and this building is a monument of the riches he had acquired, as well as of his genius. It is, however, rather odd than elegant: colossal statues support the front, to which the Milanese have given the name of *Omenoni* (*i. e.* big men), and to account for which there are many strange stories invented.

Theatres.—Milan is one of the cities in Italy most celebrated for its theatres and theatrical amusements; the principal house is *La Scala*, so called from its having been built upon the site of the Church of St. Maria della Scala. It was built from the designs of *Piermarini*, and was opened in the autumn of 1779. It contends with *S. Carlo* at Naples for being the largest theatre in Italy, and has always been admired for the excellence of its internal arrangements. The pit contains 800 seats, and is very slightly inclined, so that it is used for balls. The house is capable of containing 3600 spectators. The number of boxes in each row is 41: each has a small room attached to it; the greater number are private property. The form of the house is a semicircle, with the ends produced and made to approach each other; the greatest width is 72 ft., the length, including the proscenium, that is to say, from the front of the centre box to the curtain, is 95½ ft. The width of the opening between the columns of the proscenium is 54 ft., and the depth of the stage behind the curtain is 150 ft. Tickets may be obtained

at a discount, except on extraordinary occasions. This theatre also contains a Sala di Ridotto, where concerts are given, and masked balls during the Carnival. Annexed to it is the Academy of Dancing. The Scala has much fallen off since 1848, the Milanese nobility having ceased to frequent it, from their unwillingness to associate with the Austrian authorities.

The other Royal Theatre is the *Teatro della Canobiana*, connected by a species of viaduct with the palace. It was built from the designs of *Piermarini*, and opened in 1780. The pit contains 450 seats, and the house will hold 2200 spectators.

These two Royal Theatres are under one management, and receive an annual allowance from the government, subject to the expense of maintaining the Academy of Dancing. The year is divided into three seasons at these theatres; the Carnival, which extends from St. Stephen's day to the 20th of March; the spring, from Easter to the end of June; the autumn, from the beginning of September till the end of November.

Teatro Carcano.—This Theatre was built in 1803, by Giuseppe Carcano, on the designs of *Canonica*, on the site of the Monastery of S. Lazzaro. Every part of the interior is constructed of wood; the theatre is in the form of a horseshoe, with a convex ceiling, and it is considered very favourable for hearing. The pit contains 300 seats, and the house holds 1800 spectators. Operas and comedies are performed here.

Teatro Re, near the Piazza del Duomo, was built in the year 1812, by Carlo Re, from the designs of *Canonica*. It stands on the site where the Archpriest Dateo, in 787, erected the church of San Salvatore, and the first foundling hospital that ever existed. The comedies of Goldoni, Nota, &c., are often well given here. The pit holds 120, and the whole house is capable of containing 1000 spectators.

Teatro Filodrammatico.—Antolini, in the theatre which he designed for the Foro Bonaparte, declared his intention to banish everything by which

the attention is distracted, and that he would not therefore have boxes as a retreat for noisy chattering. He said the audience would behave and attend better if every one were seen, and that pretty women would not have to complain of being shut up in cages where they were half hidden. These classical opinions, which were called republican, prevailed when the Teatro dei Filodrammatici was built from the designs of *Polack* and *Canonica*, on the site of S. Damiano alla Scala, and it hence received the appellation of "patriotico." Its name has been since changed to Teatro Civico dei Filodrammatici. The pit contains 245, the open boxes 630 persons. The tickets of admission are distributed gratuitously by the members, who are formed into a regular academical body, have a school of declamation, and give prizes. The company is entirely composed of amateurs, young men engaged in trade, or in the public offices, and young women belonging to respectable families of the city. Actors who have appeared in public are not allowed to play on this stage. Vincenzo Monti, Carlo Porta, and other distinguished authors and actors, appeared here, and here Pasta and Brighetti commenced their career.

Teatro Fiando, Fantocchini, Marionetti or *Puppets*.—This theatre was built by one Fiando, from the design of *Canonica*, in the Oratorio or Chapel of Bellarmine. It is called also the Teatro Girolamo, from the comic character who always appears as one of the principal personages in every drama represented here. Girolamo is a Piedmontese from the Duchy of Montferrat, always frightened and hungry, but jesting and babbling. The performances are exceedingly droll and amusing, consisting usually of a play, which is apt to be very pathetic, and a ballet. But strangers will not hear there the language and humour of the people, as at the Cassandrino at Rome, or the San Carlino at Naples.

The *Arena* is an amphitheatre designed by *Canonica*. It is an ellipse whose greater diameter is 780 ft., and lesser 390, and is capable of containing

30,000 spectators. It is surrounded by ten rows of seats, arranged in the manner of an ancient amphitheatre, and which were intended to be of stone, but for economy were made of turf. At one end of the greater diameter are the Carceres, flanked by towers, at the other a triumphal Doric gateway of granite, of which the design is good. At one end of the lesser diameter is a portico of eight Corinthian columns of polished granite. Four of these were taken from the Monastery of St. Augustine. It can be flooded for naval exhibitions. It was commenced in 1805, and opened the following year. The Portico, Gateway, and Carceres have been added since. The first races took place the 17th June, 1807; and in the following December there was a regatta in the presence of Napoleon. Races, balloon ascents, exhibitions of elephants, rope-dancers, and fireworks, take place there constantly.

The *Giardino Pubbico* is a pleasant town garden. It contains a theatre, ball-room, and some other buildings for similar purposes, but the place is rather deserted.

Amongst the places of amusement were two club-houses, the *Casino dei Nobili*, and the *Casino dei Negozianti*, called also *Società del Giardino*. Both contained reading-rooms, ball-rooms, coffee-rooms, and the like; and an introduction to either could be easily obtained. The former has been closed since 1848, and converted by the Austrian Government, into a barrack.

The *Galleria de Cristoferis*, a species of Burlington Arcade, is one of the novelties of Milan. It contains good shops and coffee-rooms.

ENVIRONS.

In the neighbourhood of Milan, besides the places described upon the different routes, the following may be remarked:—About $3\frac{1}{2}$ m. from the Porta Vercellina, and on the l. of the high road leading to Vercelli, near a village called Quarto Cagnino, is

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he composed

his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno*; but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the villa of Scipio.

ROUTE 20 a:

FROM MILAN TO VARESE BY SARONNO.

4 posts = $32\frac{1}{2}$ m. [A diligence runs by this route daily, performing the distance in 4 hours; the traveller may leave by it in the morning: visit Saronno, and return from Varese at $3\frac{1}{2}$ p.m.]

This road leaves Milan by the Porta Tenaglia, passing through the Suburb degli Ortolani. A road, which turns off to the rt. at a short distance from the gate, leads to the Palazzo della Simonetta, noted for its remarkable echo. The front presents three colonnades, one over another, with arches and small columns, and paintings in the cinquecento style. The interior is not remarkable. The façade towards the garden was constructed with a very intricate arrangement of angles, and from a window on the second floor, on the l. hand, is an echo which is said formerly to have repeated the sound of the discharge of a pistol 50 times. An alteration in the building has diminished its powers, but the echo will still repeat a clear sharp sound nearly 30 times.

$3\frac{1}{2}$ m. from the Porta Tenaglia, and about $\frac{1}{2}$ a m. on the l. of the road, is the village of Garignano, near which is the *Certosa of Garignano*, a once celebrated Carthusian monastery, in the midst of a territory which the labours of the monks reclaimed. It was founded by the Archbishop Otho Visconti, Lord of Milan (he who is buried in the Duomo). The conventual buildings are desecrated; the church contains some excellent frescoes by *Crespi*. Those on the walls represent the principal events of the life of St. Bruno, those on the ceiling some of the events of the New Testament. Some have been much injured by the wet penetrating when the lead was stripped off the roof in 1796.

Saronno.—In the parish church are some frescoes, attributed to *Aurelio Luini*, the son of *Bernardino*.

2 *Saronno*.—About 15 m. from Milan, on the rt.-hand side of the road, is the church of the *Santuario della Madonna di Saronno*. It is close to the post station, and on the other side of the road is a very fair inn, where a good dinner may be had. The town of Saronno itself lies $\frac{1}{2}$ a m. distant to the eastward. This church contains celebrated works in fresco, by *Gaudenzio Ferrari* and *Bernardino Luini*, in excellent preservation. It was commenced in 1498, from the designs of *Vincenzo dell'Orto*. The campanile, the cupola, the high altar, and the two side chapels, were erected by *Paolo Porta*, in the 16th century. The façade, which is overloaded with ornament, was built in 1666, from the design of *Carlo Buzzi*. Owing to this change of architects the interior is somewhat irregular. The cupola is painted in fresco, by *Gaudenzio Ferrari*. The subject is the heavenly host playing upon various instruments, with a circle of cherubs above them singing. "It is a work of most remarkable power and genius, and full of beauty; an expedition from Milan to see this alone would be time very well spent."—J. C. H.

Below, in circles in the pendentives, are four subjects from Genesis,—the Creation of Eve; Eating the Forbidden Fruit; the Expulsion from Paradise; Tilling the Ground after the Fall: these are also by *Ferrari*. The lunettes below are by *Lanini*. All these frescoes may be more easily seen from the gallery which runs round three sides beneath the cupola. In that part of the church which connects the nave and the choir are two large frescoes by *Luini*, the Marriage of Joseph and Mary on the l. hand, and Christ disputing with the Doctors on the rt. On the wall on the l. hand side of the high altar is the Purification of the Virgin, and opposite is the Adoration of the Magi. These four large frescoes are well preserved, and are, according to *Lanzi*, among the greatest of his works; "and certainly they are very

superior to anything at Milan, with the exception, perhaps, of one or two small portions of fresco in the Brera; for instance, (34) in the entrance hall, the body of St. Catherine carried by three Angels to the Sepulchre."—J. C. H.

There are many smaller frescoes by *Luini* on the walls and ceiling of the choir; amongst others, the Evangelists, and the four Doctors of the Church, a St. Catherine, and St. Apollonia. Here may be seen an instance of that which has been much discussed in connexion with the decoration of the new houses of Parliament, namely, the use of stained glass in rooms containing paintings. Two of the small frescoes of *Luini* have a coloured circular window between them. The pictures are lighted by a window on one side, and could not be seen at all, but for the exclusion of white light by the coloured glass in the centre window. In the sacristy is a picture by *G. C. Procaccini*. On the wall of the cloister leading from the church to the priest's house is a Nativity by *Luini*. He was paid for the single figures of saints a sum corresponding to 25 Austr. lire, and received wine, bread, and lodging. For the other works he was paid so much a-day, together with bread and wine, and was so well pleased with his pay that he gave this last fresco into the bargain.

Beyond Saronno the level of the country rises, and the road, after passing through Mozzate, Carbonate, Locate, and Tradate, where, on a hill, are the remains of an ancient castle, crosses the Olona.

2 *Varese*. Inns: La Stella, l'Angelo.

All round this place are numerous villas of the wealthy Milanese, who reside here much during the autumn. Varese is a city of 8000 Inhab., and has an hospital, schools, a theatre, and several factories for the manufacture of silk. The principal church, *St. Vittore*, was built in 1507, from the designs of *Pellegrini*: the façade was completed in 1791, by *Polack*. It contains frescoes, and a Magdalene, by *Morazzone*; a St. George by *Cerano*. The adjoining octagonal baptistery is in the Lombard style.

The chief object of attraction at Varese is the celebrated Santuario of the Virgin, called La Madonna del Monte, which is situated on a lofty hill about 5 m. to the N.W. of the city. It is said to have been founded in 397 by St. Ambrose, to commemorate a great victory,—not in argument, but in arms,—gained by him on this spot over the Arians. The slaughter is said to have been so great that the heterodox party were exterminated. It was dedicated to the Virgin, and her statue, which was consecrated by St. Ambrose, is still preserved. At the end of the 16th centy. Agaggiari, a Capuchin monk, built, out of funds raised by his exertions, the 14 chapels which stand by the side of the road which leads to the church on the summit. A good road leads to Robarello, a village about 2½ m. from Varese, where ponies or sedan-chairs may be hired to make the ascent. A pony costs 1 fr. 50 c.; a chair 4 fr. The walk up is, to most people, easy. The entrance to the road is through a species of triumphal arch.

The fourteen chapels represent the fourteen mysteries of the Rosary; the first five represent the mysteries of joy, the second five the mysteries of grief, the last four the mysteries of glory. They contain coloured statues in stucco, like those at Varallo and Orta (see *Swiss Handbook*), and frescoes, by *Morazzone*, *Bianchi*, *Nuvolone*, *Legnani*, and others of the painters of the Milanese school of the 16th century. Over the fountain, near the last chapel, is a fine colossal statue of Moses, by *Gaetano Monti*. Connected with the church is a convent of Augustinian nuns. There are several inns at the top, the number of pilgrims being very considerable. Those who are not tempted by the religious objects may be perhaps induced to visit the Santuario by being told that the ascent affords the most magnificent views of the rich plain of Lombardy as far as the Apennines, of the higher and lower chains of the Alps, and the lakes of Varese, Comabbio, Biandrone, Monate, Maggiore, and Como.

The traveller ought to visit the gar-

dens of a Palazzo once the property of the Duke of Modena, at Varese, from which there is a most beautiful view over the lakes and mountains.

Four roads branch off at Varese: one to the S., which joins the Simplon road at Gallarate; a second, 15 m. through a very beautiful country, by Gavirate to Laveno, where the Lago Maggiore may be crossed to the Borromean Islands, and to Stresa, and Baveno on the Simplon road; a third to Como, hilly, and devious, being two posts, about 17 m.; a fourth by Arcisate to Porto on the lake of Lugano, the last very interesting to geologists.

Public conveyances leave Varese twice a day for Laveno to join the steamers which call at the latter port of the Lago Maggiore, and by which travellers can reach Magadino, and from thence by omnibus to Bellinzona and the St. Gothard. Two steamers ply daily on the Lago Maggiore, between Magadino and Sesto Calende, calling at Laveno and Arona: one of them (Austrian) starts from Sesto Calende about 6.30 A.M., reaches Magadino about noon, and returns thence about 12.30 or 1 P.M.; the other (Sardinian) starts from Magadino at 6.30 A.M., reaches Sesto Calende about noon, and leaves in about ½ an hour on its return voyage. A coach leaves Varese for the Camerlata Stat. on the Como Rly., by which the traveller will reach Milan quicker than by Saronno. (See *Handbook for Switzerland*.)

ROUTE 21.

MILAN THROUGH PAVIA TO GENOA.

3 Lombard posts = 106 m., and 17½ Sardinian posts, including Postes Royales. The postmaster charges ½ a post extra for going down to the Certosa. Milan to Pavia, actual distance 24 m. From Pavia to Genoa 82 m.

Quitting Milan by the Porta Ticinese, the road enters what may be termed the most Flemish portion of the plain of Lombardy. Meadows rich in clover, yield two or three cro-

a year; thick rows of willows and poplars bespeak the humidity of the soil, luxuriant even to rankness. On either side are frequent transverse or longitudinal cuts and canals. Of these, the largest is the *Naviglio di Pavia*, completed during the French occupancy, which joins the Ticino at Pavia. The road skirts this canal all the way. From the gate of Milan to the Ticino at Pavia, the canal descends 182 ft. 8 in.; there are 13 locks, the whole descent of which is 167 ft. 8 in.; leaving for the descent of the canal 15 ft. The length is 20 m. 583 yds., the breadth 42½ ft. At first it forms a considerable stream, but is continually giving off part of its waters for the purposes of irrigation, and becomes very sluggish on its arrival at Pavia.

1½ *Binasco*, a small borgo of 5000 Inhab., remarkable for its castle, much modernised, but still exhibiting the shield of Visconti, the terrible *discia*, the venomous serpent, so truly an emblem of their cruelty. It was in this castle that the unhappy Beatrice di Tenda, widow of Facino Cane, and wife of Duke Filippo Maria, was, by his orders, racked and beheaded in the night of September 13th, 1418. Beatrice was a lady of irreproachable virtue; but, in the agonies of the torture, she confessed the crime of adultery imputed to her by the Duke; or, as some say, she was convicted by the false testimony of *Orombello*, who, accused as her paramour, inculpated her in the hopes of saving his own life, but in vain. Beatrice had been not only a most affectionate wife, but a wise and faithful counsellor to her husband, to whom she brought vast domains; and it is difficult to account for his conduct. He was much addicted to astrology, and a probable conjecture is, that, timid and cruel, some prediction that Beatrice would cause his death instigated him to the crime.

19 m. from Milan, and 5 from Pavia, is *Torre del Mangano* (there is a small Inn here, the Leone d'oro, where a good breakfast may be had), nearly opposite to which is a straight road leading to the *Certosa della Beata Ver-*

gine delle Grazie, commonly called the *Certosa of Pavia*, the most splendid monastery in the world, founded by Giovanni Galeazzo Visconti, the first Duke of Milan. It was built by him as an atonement for guilt, to relieve his conscience of the murder of his uncle and father-in-law, Bernabo Visconti, and his family, whom, having by treachery made himself master of Milan, he sent to the castle of Trezzo, where they were poisoned. The foundation was laid 8th September, 1396. 25 Carthusian monks were appointed to take charge of this sanctuary, and executed, down to their expulsion in 1782, the task imposed on them, of augmenting the glory of the Madonna, by adding to the beauty of the Certosa. From 1782 to 1810 the Certosa was occupied by other orders, and in the latter year it was finally closed. Exaggerated reports have prevailed of the subsequent neglect of this splendid monument; blame, however, must be thrown on the French authorities, by whose order, in 1797, the lead was stripped from the roof. The monks were re-established at Christmas, 1843, and the building is now well cared for, and kept in good order, by the produce of the monks' garden and casual offerings, and for more extensive repairs by the munificence of the wealthy Milanese families; little is done by the Government. There were in 1851, 29 monks, 15 priests, and 14 lay brothers. Count Mellerio, of Milan, supplied some of the funds necessary for fitting up the monks' domiciles.

Ladies are admitted into the nave, but are not allowed to enter the side chapels, or the choir.

The vestibule or principal entrance to the monastery is covered with frescoes, principally by *Luini*. Its front towards the road is a spacious arch, flanked by two pilasters, and crowned with a widely projecting but low roof, beneath which are also numerous frescoes. They are all much injured by continual exposure to the weather.

Through this vestibule a quadrangular court (109 yds. long, 45½ yds. wide) is entered, at the opposite end of

which is the gorgeous façade of the church.

The architect of the church, excepting the front, is said to have been Heinrich von Gmunden, or, as the Italians write it, Enrico da Gamodia, the same who began the Cathedral of Milan eleven years previously. "The style of the edifices is so different as almost to preclude the possibility of their being the productions of one man; the present offers no indication of the taste of our northern artists, while the cathedral above mentioned abounds with them."—*Woods*. The external walls, the buttresses, the wide niches on the exterior of the transept, and the dome are of the fine brickwork peculiar to the Lombard buildings of that epoch: the interior and façade are of marble. *Ambrogio da Fossano*, called *Borgognone*, known also as an excellent painter, designed the richly decorated façade, which was begun in 1473. "It is an immense heap of little parts, in the taste of the *cinque-cento*, often beautiful in themselves, but leaving no impression as a whole, except an undefined sentiment of its immense prodigality of riches."—*Id.* This front rises from an extensive platform of three steps: four pilasters and two square turrets, corresponding with the general internal arrangement, divide it into five spaces of nearly equal breadth; upon these spaces that profusion of sculpture is displayed which forms one of the principal features and attractions of this edifice. The central portion is occupied by a richly decorated portico, formed of an arched roof resting upon four isolated Corinthian columns; above this is a kind of triforium of the Tuscan order, extending over the whole front, and serving as a base to a sort of shrine, on the frieze of which is the dedication to "Mary the Virgin, mother, daughter, bride of God." A second triforium, extending over the three central divisions, terminates the front, which, after all, it appears was never finished. The otherwise inevitably striking defect of accumulation of objects is much lessened by openings judiciously introduced; and where the

play of light and shade which is the result was unattainable, the artist has produced the same effect by stained marbles.

Each of the pilasters and turrets is adorned with six statues; the masterpieces, however, of sculpture on this façade are to be found on and about the portico, and the four beautiful windows near it. The bas-reliefs on the walls of the portico represent, on the rt.-hand side, the ceremony of laying the foundation stone of the church; on the l. the funeral procession bringing the body of Giovanni Galeazzo from Melegnano to the Certosa (Nov. 9, 1443); and above, Alexander III. granting a charter to the Certosini. The small bas-reliefs represent actions of St. Ambrose, St. John Bapt., St. Siro, and the Virgin, and are, according to Cicognara, "oltre ognicredere degni d'ammirazione." The base is full of curious medallions, with heads of classic heroes and Roman emperors, sacred and profane personages intermixed with arms, trophies, &c.

Many first-rate sculptors contributed to the plastic and marble works of the Certosa; among whom were Gior. Ant. Amadeo, Andr. Fusina, Agostino Busti, named *il Bambaja*, Marco Agrate, and Christofano Solari, called *il Gobbo*, to whom are ascribed the exquisite chiselings in the candelabra, between the windows, and the bas-reliefs on each side the door.

Interior.—The ground-plan of the church is a Latin cross, of which the length is 249 ft., and the breadth 173 ft. The nave has four square divisions, each subdivided on the vault, and with oblique groins. The groining of the side aisles is singular, each space being, in fact, covered with five unequal pointed vaults, meeting in a common centre. Beyond the side aisles, on each side, two chapels open towards each square division of the nave. The choir and arms of the cross have each two square divisions, so that there are seven on the whole length of the church, and five on that of the transept. "On a critical examination, the traces of the various ages in which this edifice was

erected become obvious. The most ancient portion dates from a period when the fundamental rules of architecture were by no means settled, and the romantic style was no longer satisfactory: then follows the style of the revival; then, as the building became more advanced, the proportions of Bramante were adopted, and more attention was given to the ornamental part; and thus age after age, each leaving the imprint of its characteristics.”—

Gruner. The eight statues before the pillars represent the four Evangelists and the Doctors of the Church; they are works of the best artists of the 16th centy. Rich bronze gates divide the nave from the transept. Every part of the interior is most richly decorated. The altars are inlaid with pietra-dura work, executed in the finest manner, and in which the most rare and costly materials are employed. Many good paintings which were in the church have been removed. The best of those which remain are—1st, Chapel on the rt., *Borgognone*, small fresco; the Madonna, and Angels adoring the infant Saviour;—2nd, *Giovan' Giacomo Fava*, called also *Macrino d'Alba*, a very rare master, 1496, an altar-piece in six compartments; 3rd, *Benedict*, in a vision, sees his sister *Sta. Scolastica* ascending to heaven, by *Carlo Cornara*, with the date 1668;—4th, *Borgognone*, Christ on the Cross;—5th, the altar-piece, and the fresco in the vaulting, are by *Borgognone*; and some stained glass, representing *St. Michael*, by *Antonio da Pandino*;—6th, the altar-piece of this chapel is by *Guercino*. On the other side of the nave, in the 2nd chapel from the W. end, is an altar once decorated with a painting in six compartments, all by *Pietro Perugino*. Of these only one remains. It is above the centre, and represents God the Father. The 4 Doctors of the Church are attributed to *Borgognone*. In the 6th chapel is a splendid painting, *St. Ambrogio* on a throne and 4 Saints, by *Borgognone*.

The transepts.—In the S. transept is the tomb of *Giovan' Galeazzo*, the founder, designed by *Galeazzo Pellegrino*, in 1490, but not completed till

1562. Many artists of unequal merit worked upon it during this long period. Over his statue, recumbent upon a sarcophagus, rises a canopy of the richest cinque-cento workmanship. Observe the trophies upon the pilasters. In the second story are six fine historical bas-reliefs:—*Giovan' Galeazzo* receiving the baton of command from his father—his creation as Duke of Milan by the Emperor *Wenceslaus*—his foundation of the Certosa—the like of the Citadel of Milan—his victory over the Imperialists at *Brescia* (1402);—and the refoundation or dotation of the university of *Pavia*. These are attributed to *Gio. Ant. Amadeo*. Other parts are said to be by *Gio. Giac. della Porta*. It seems from the inscription that the monument was constructed by *Gian' Cristoforo Romano*; the statues of *Fame* and *Victory*, at the extremities of the tomb, are by *Bernardino da Novi*. That of the *Virgin* and *Child* is by *Bernardino de' Brioschi*. The monument, however, was, in a manner, executed in vain. *Giovan' Galeazzo* died at *Marignano*, 3rd Sept. 1402; and his funeral was celebrated with extraordinary pomp in the Cathedral of *Milan*. Afterwards the body was moved, and the place where it was provisionally deposited was forgotten.

At the end of the S. transept is the altar of *St. Bruno*, above which is a fresco, representing the family of *Gian' Galeazzo Visconti* on their knees before the *Virgin*: he is offering her a model of the church, *Filippo* kneels behind, and his two other sons, *Giovanni* and *Gabriele Macia*, on the opposite side. This fresco is by *Bramantino*, by whom are also the 4 saints on each side of the arch, and the angels on the entablature above, supporting shields on which the arms of the *Visconti* are blended with the mottoes of the *Carthusians*. Here also are two fine bronze candelabra, by *Fontana*, and some brilliant stained glass.

In the N. transept are, the monuments of the unfortunate *Ludovico il Moro*, and that of his beloved wife, *Beatrice d'Este*. She was a lady of very singular talent and beauty; and

having died in childbirth, Jan. 2, 1497, he caused this monument to be erected at an expense of 50,000 ducats. Her body was interred here; but the monument was first placed in the church of St. Maria delle Grazie at Milan, and removed here in 1564. Both are said to be by *Solari*, and are finely executed: the costume is curious. Before the altar, at the end of the N. transept, are also two fine candelabra, by *Fontana*; and in the apsis are frescoes, by *Borgognone*.

The choir.—Observe the doors with intaglios, and bas-reliefs representing the principal events of the life of S. Bruno, by *Virgilio de' Conti*; and the intarsiatures in the seats of the choir, by *Bartolomeo da Pola*, 1486; also the fine balustrade, on which stand 4 bronze candlesticks, by *Fontana*, the bas-reliefs on the walls, on each side of the altar, and the richly adorned high altar. The frescoes are the last work of *D. Crespi*.

By the side of the altar, which is in the apse of the S. transept, is an entrance into the

Sagrestia Nova, covered with frescoes, by *Pietro Sorri* (1600). Here is an excellent altar-piece, the lower part by *Andrea Solari*, the upper by *Bernardo Campi*. The pictures on each side are by *Solari*. Also, *Luini*, St. Ambrose, and St. Martin dividing his cloak with the Beggar.—*Morazzone*, S. Teresa with St. Peter and St. Paul.—*Montagna*, the Virgin with 2 saints and a Choir of Angels.—Some small pictures of *Borgognone*.

Lavatoio de' Monaci, on the S. side of the choir, is as rich in gold and ultramarine as the church. Above the richly-sculptured doorway are seven medallions of Duchesses of Milan. Over the Lavatory is a bust, said to be that of *Heinrich of Gmunden*, the architect. Observe also—*Alberto Carrara*, two bas-reliefs, the Kiss of Judas, and the Washing of the Feet of the Disciples.—*B. Luini*, a fresco, the Virgin and Child, the latter holding a pink flower. Also stained glass, by *Cristoforo de' Motis*, 1477; a very beautiful work. Hence you may ascend to the

roof, and examine the construction of the building.

Sagrestia Vecchia.—Over the door are fine medallions of the Dukes of Milan; and, on each side, a Choir of Angels, by *Amadeo*, considered amongst his best productions. The Sacristy corresponds in style with the Lavatory: in it is a curious ancient altar-piece, worked in the ivory of the teeth of the hippopotamus, containing 67 basso-relievos and 80 statues—all subjects from the New Testament, by *Bernardo degli Ubbriachi*. Several paintings; the best are a portrait of Cardinal Colonna, by *Guido*, and a St. Augustine, by *Borgognone*.

In the cloister called *della Fontana* may be noticed numberless bas-reliefs of terra-cotta, much prized by Cicognara: our Lord and the Samaritan Woman; Children playing upon musical Instruments. The doorway of white marble, of the entrance into the church, is a masterpiece of *Amadeo*.

The *great cloister* is 412 ft. long by 334 ft. wide. The arches are of the finest moulded brick, in the cinquecento style. Three sides are surrounded by 24 cells of the monks. Each is a separate dwelling, containing 4 good-sized rooms, 2 above and 2 below; behind, a small garden.

A very beautiful work on the Certosa, containing architectural drawings of the building, and minute details of its various parts and rich decorations, (about 70 plates) has been published by the brothers Gaetano and Francesco Durelli of Milan. It costs, including the description, about 110 francs.

The battle of Pavia, Feb. 24, 1525, in which Francis I. was taken prisoner, was fought in the neighbourhood of this Certosa.

1½ PAVIA (*Inns*: Albergo del Pozzo, clean and comfortable.) La Croce Bianca, tolerable.) Pop. 28,000. *Pavia la Dotta* was the capital of the Lombard kings, and the gloomy *Castello* has been thought to stand on the site of their palace. The present building, however, was raised by Galeazzo Visconti, who began it in 1460, and completed it in 1469. When perfect, it formed as

ample quadrangle, flanked by 4 towers. The interior was surrounded by a double cloister, or loggie: in the upper one the arches were filled in by the most delicate tracery in brickwork: the whole was crowned by elegant forked battlements. In the towers were deposited the treasures of literature and art which Gian' Galeazzo, the friend and protector of Petrarch, had collected;—ancient armour;—manuscripts upwards of 1000, and which Petrarch had assisted in selecting;—and many natural curiosities. Petrarch is most loud in his praises of Gian' Galeazzo's liberality and magnificence; but, besides the other trifling defects of Galeazzo's character, in a fit of anger, when the building was completed, he hanged the architect, freaks which he indulged in now and then.

All these Visconti collections were taken away and carried to France in 1499, by Louis XII., and nothing was left but the bare walls. One side of the palace or castle was demolished during the siege by Lautrec in 1527; but in other respects it continued perfect, though deserted, till the year 1796, when it was again put into a state of defence by the French. They took off the roof, and covered the vaultings with earth and sods; and when the rains came on in autumn, the moisture and the weight broke down the vaultings and ruined great part of the edifice. It has since been fitted up as a barrack: in some parts the tracery of the interior arches is tolerably perfect; and the great ruined gateway, once entered by a drawbridge which crossed the fosse, is still a fine object.

The *Duomo*, or cathedral, was commenced in 1488, but never finished. It was erected upon the site of an ancient Lombard basilica, of which there are some small remains now in course of demolition.

The first stone was laid by Giovanni Galeazzo Maria Sforza, and his brother the unfortunate Ludovico; and the captivity of the latter was one of the causes which prevented the prosecution of the edifice. The architect was

Christoforo Rocchi, the pupil of Bramante. A spacious octagon occupies the centre, and a nave and side aisles, extending in each direction, were to have formed the cross; the side aisles opening into the oblique sides of the octagon, which are smaller than the others. The pulpit is of great size, surrounding one of the great clustered columns. The colossal Terms, representing the Fathers of the Church, bowed forwards, and supporting the pulpit on their backs and shoulders, are finely imagined and executed in dark wood. A curious reminiscence of the age of romance is found in the lance of Orlando, a decayed shaft as large as a mast, suspended from the roof of the cathedral.

In a side chapel is the tomb of St. Augustine, the greatest of the Fathers of the Latin Church. It was preserved and brought hither when the church of St. Pietro in Cielo Aureo, where Luitprand King of the Lombards deposited the body in 700, was destroyed.

Its date is about the 14th century. The body of St. Augustine (ob. 430) was removed from Hippo, a suffragan see of Carthage, during the Arian persecutions, when the Catholic clergy, being banished by King Thrasimund to Sardinia, transported the relic thither with them. Here it continued until Luitprand purchased it from the inhabitants, who, exposed to the constant invasions of the Saracens, could no longer ensure safety to the pilgrims who resorted to the shrine. The body was deposited by Luitprand in a species of catacomb or sepulchral chapel, where, when opened in 1090, the bones were found, wrapped in a silken veil, together with some of his episcopal ornaments, all contained in a silver shrine, of which the exterior is now exposed to view in the lower part of the present tomb. There is some uncertainty as to the names of the artists by whom this magnificent pile was erected. Cicognara, who says it must be reckoned amongst the most "*magnifici e grandiosi*" of the 14th century, supposes it was executed by *Pietro Paolo*

and *Jacobello of Venice*. Vasari, on the contrary, attributes it to *Agostino* and *Agnolo of Sienna*. This assertion Cicognara supposes to be contradicted by the date of its supposed erection, stated in the books of the priory to have been 1362. The tomb consists of four *stories*: the basement, the tomb, properly so called, upon which is extended the saint in his episcopal robes, the canopy, and the surmounting statues and pinnacles. Great invention and variety are displayed in the smaller statues and bas-reliefs. Round St. Augustine are the saints whom his order produced. Angels adjust the shroud around him; the Liberal Arts and the Cardinal Virtues, the principal events of the history of the saint during his life, and the miracles operated by his intercession after his death, adorn other portions of the tomb—290 figures in all; and Giovan' Galeazzo Visconti proposed to have added more. The mechanical execution corresponds with the beauty of the design.

Some good pictures exist in the cathedral, but the darkness of the building makes it rather difficult to distinguish them. The chief are, *D. Crespi*, the Virgin and Child, St. Syrus and St. Anthony of Padua; *H. Sojaro*, the Virgin of the Rosary; and *G. B. Crespi*, the Wise Men's Offering. The campanile is a noble massy tower of brick, not much altered from Gothic times.

The church of *San Michele* ranks above the cathedral in age. "The exact moment of the construction of this church is not accurately known. The first time it is mentioned is by Paulus Diaconus, who incidentally relates that, in 661, Unulfus took sanctuary in this church to escape the vengeance of King Grimoaldus. The probability, however, is that it had only been recently finished at that time; because the particular veneration for the Archangel Michael, which commenced in Apulia in 503, did not reach the North of Italy till a century later. In addition to which we find that, during the whole of the 6th century, the inhabitants of Pavia were occupied

with the construction of their cathedral, San Stefano; and it is not likely that they would have carried on two works of such magnitude at the same time. San Michele is 189 ft. long by 81 ft. wide; the nave is as much as 45 ft. wide. The plan is that of a Basilica, with the addition of transepts. The chancel is approached by several steps, which was probably an alteration introduced in later times than those in which the church was built. Above the aisles, on each side of the nave, there is a triforium or gallery; and above the intersection of the nave and the transepts there is a Byzantine cupola. Under the chancel there is a crypt. The arches on either side of the nave are supported by compound piers. All the capitals of the piers are enriched with images and symbols. The roof is remarkable. Unlike that of the old Basilicas, it is not of wood, but vaulted with stone; but the pilasters which run up to support the vault are of a later character than the other portions of the building, and confirm the impression, suggested by the nature of the roof itself, that the present vaulted roof must have been substituted for an older roof of wood. The walls of the building are of stone, massive and thick. The exterior is ornamented with small open galleries, which follow the shape of the gable in front, and crown the semicircular apse. The portals exhibit the complete adoption of the round form instead of the square, with the addition of several mouldings, and a profusion of imagery; nor are the ornaments confined to the portals. Bands, enriched with imagery, are carried along the whole of the front, and modillions are let into the walls. The windows are roundheaded, and divided by small pillars. The ornaments of the portals are a mixture derived from Christian, Pagan, and Scandinavian sources, together with some which are merely introduced for the purpose of decoration, and afford a good example of their peculiar style. San Michele may be taken as a specimen of a

style which the Lombards adopted for their own."—*G. Knight.*

In the choir itself are some early frescoes by *Antonio di Edessa*, a contemporary of Giotto's; and there is also a tolerable *Moncalvo*.

Santa Maria del Carmine, built in 1325, is a church deserving of notice as a beautiful specimen of the finest brickwork: in the cornice are intersecting ornamental arches, and the W. front has a large rose-window and three arches, all formed in finely-moulded terra-cotta. "The brick pillars of the inside deserve notice; three squares form the nave, each of which is covered by a simple groin, but opens by two small arches into the side aisles, and has a very small circular window above. The beautiful brickwork has been hacked, to retain a coat of stucco or whitewash. The walls and vaults are also of brickwork, but of very different quality. These were evidently intended to be covered. The upper capitals are of stone, ornamented with detached leaves; the lower are of brick, cut into escutcheon faces."—*Woods.*

San Francesco is another fine church of the same material and style. "The upper part of the front, with one large central arch, surrounded by a number of plain and enriched bands, is finely composed."—*Woods.* The inside has been modernised, and done badly. A painting by *Campi* is the only picture worthy of notice.

Santa Maria di Canepanova is a fine specimen of the cinque-cento style, by *Bramante*. It was begun in 1492 by *Giovanni Galeazzo Maria Sforza*, and contains some indifferent frescoes, and others pretty good by *Moncalvo*, and several subjects from the Old Testament by *Giulio Cesare* and *Camillo Procaccini*.

Of the celebrated church of *San Pietro in Cielo d'Oro* some portions remain, partly in ruins, and partly used as a storehouse. Here was one of the most interesting monuments in Italy, the tomb of *Boethius*.

The curious covered bridge over the *Ticino* was built by *Galeazzo*, and from

his time to the present has been a favourite promenade of the inhabitants of Pavia. The body of the work is brick, with stone quoins to the arches. Its roof is supported by 100 columns of rough granite.

A little way out of the city is the fine Lombard Romanesque church of *San Lanfranco*. It offers a beautifully varied outline.

The churches of *San Teodoro* and of *San Marino* belong, as to the date of their erection, to the 8th and 9th centuries; but the interior of both has been so entirely modernised that there is little in either to observe. In the latter is a good specimen of *Cesare da Sesto*, the Virgin and Child.

Beyond the city is *San Salvatore*. In the inside Corinthian pilasters support pointed arches. The whole is richly gilt and painted. Here is a school for children in connexion with the university.

The *University of Pavia* claims very high antiquity. It is said to have been founded by Charlemagne in 774; and, though this assertion is not susceptible of strict historical proof, it is certain that the civil law was professed at Pavia at an early period. That great restorer and reformer of the Church of England, Lanfranc, Archbishop of Canterbury in the reign of the Conqueror, was born at Pavia of a family who possessed by inheritance the right of administering the civil laws, perhaps derived from their senatorial dignity in the Roman age. The splendour of the University, however, arose mainly from *Giovanni* (or *Gian*) *Galeazzo*, who, about 1390, gave it so many additional privileges that he is usually honoured as the founder. But the parchment might have been a dead letter, had not the duke wisely called in the great *Baldus* as a professor of civil law. He was a man of wonderful acuteness and diligence, and possessed what would now be termed an European reputation, to the highest extent. Kings and princes consulted him upon points of public law, and his commentaries

"on the Corpus,
Big and lumpy as a porpoise,"

contain a mine of learning. In more modern times Pavia has been principally distinguished as a medical school; and in this branch of knowledge it has produced men of great eminence. It is yet in considerable repute, containing about 1600 students; and Englishmen occasionally study here, as they also do at Padua. The anatomical theatre is well contrived, and the present demonstrators enjoy a high reputation.

Little can be seen of the ancient buildings of the University. Maria Theresa, in 1779, and the Emperor Joseph, in 1787, fronted and adorned much of the old part, and built two entirely new quadrangles; and still more recently (1816) the principal façade was erected by *Marchese*, at the expense of the late Emperor Francis I. The museums of anatomical preparations and of specimens of natural history are both remarkably good. It also contains a library of 50,000 vols., and a collection of coins. To this university also is annexed a school of the fine arts, in which drawing and engraving are taught. The utility of this institution has been much increased by the liberality of the late *Marchese Malaspina*, who, dying about seven years ago, bequeathed to it a very valuable collection of paintings, prints, and other objects illustrative of the history of art, placed in a building which he erected for them at his expense in his lifetime.

There are five fine courts, in the walls of two of which are inserted monuments of early professors placed here, some of them when the churches where they had been originally erected were suppressed. One of them is of the celebrated jurist *Alciat*. Most of the older monuments are on the same pattern. They represent, in alto-relievo, the professor seated in the midst of his pupils, who are listening to his instructions. Though often venerable-looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters,

N. Italy—1854.

which gives them the effect of old boys. Their countenances and attitudes generally denote intense attention. Some modern eminent men have monuments here. *Spalanzani*, *Fontana*, and *Scopoli* are amongst them, truly honoured names in natural sciences, and testifying the subsisting honours of this ancient school. And to these great men must be added *Volta*, *Scarpa*, and *Mascherini*, all of whom were professors at this university.

Of the many colleges formerly annexed to the university, two only, the *Collegio Borromeo*, founded and supported by that family for the gratuitous education of about 40 students, and resembling some of the Halls or Colleges of our English Universities, and the *Collegio Ghislieri*, exist. In front of the latter is a statue, in bronze, of its founder, Pope Pius V.

From the university, four of the high and gloomy towers by so many of which Pavia was once adorned, defended, or tyrannised over, are well seen. These have been lowered, and one of them is surmounted by bells, and converted into a kind of town belfry. They are still from 200 to 250 ft. high, uniform in aspect, square, with small apertures all the way up, and adding much to the character of the city by their singular appearance. If the accounts of historians are to be credited, Pavia, the "*Civitas Turrigera*," at one time possessed 525 of these towers.

Pavia is not healthy; the water from the Ticino is bad, and, whatever may be the cause, individuals who are stunted in their growth, or deformed, are so numerous as to force themselves upon the observation.

Amongst the *notabilia* of Pavia must be noticed the ancient costume of the ladies, which is rather declining at Milan. It is a *black* silken veil, thrown over the uncovered head in the same manner as the white veil is used at Genoa. It is a matter of profound inquiry which of the two looks best.

Judicent peritiores.

On quitting Pavia you cross the Ticino by the covered bridge, and enter

the suburb of Pavia called the Borgo Ticino: here are the Austrian custom-house and police-office. Shortly after a branch of the Ticino is crossed by a bridge of boats, which is about to be replaced by a stone bridge, now in progress; and at Gravello, about 2 m. from Pavia, you enter the Piedmontese territory, and the custom-house is at that place. 4 m. further on, the Po is crossed by a clumsy bridge of boats. A toll of 2½ fr. is paid for each carriage at the Ticino bridge on quitting Pavia, and 3 fr. 40 c. on crossing the Po.

3½ Sardinian posts to Casteggio. (Rte. 6.)

Sardinian Posts.

1½ Voghera. } (Rte. 6.)

2½ Tortona. }

2½ Novi. (Rte. 5.) Now performed by Rly.

GENOA. (Rte. 12.)

ROUTE 22.

MILAN TO LODI AND PIACENZA.

6½ posts, 54 m. Milan to Lodi, actual distance 24 m. Lodi to Piacenza, about 30 m.

Leaving Milan by the *Porta Romana*, the road is for most part of the way of the same character as that to Pavia; in some parts exceedingly marshy, intersected with numerous canals and streams. It is perhaps the least agreeable side of Milan. If the traveller is coming from the S. he will miss the festoons of the vines, which, even before he reaches Lodi, will have almost entirely disappeared. The maize, though beautiful in flower and in ear, is, when ripe, arid in appearance and ungraceful. The rice plantations, below the level of the road, and where the cultivators labour in black mud above the ankle, convey the idea of unhealthiness; but the meadows are beautiful. Châteaueux says, "The cultivation of rice in Lombardy is remarkably unhealthy; sickly labourers are seen walking along the banks to superintend the distribution of the water. They are clad like miners, in coarse clothing, and wander about, pale as spectres, among the reeds and near the sluices, which they

have barely strength to open and shut. When crossing a canal they are frequently obliged to plunge into the water, out of which they come wet and covered with mud, carrying with them germs of fever, which invariably attacks them. They are not the only victims, for the harvest labourers seldom gather in the crop without being seized with rigors, the air in all the environs being polluted by the stagnant waters. The cultivation of the rice-planters is consequently restrained by law, and they are prohibited to extend its culture beyond prescribed limits."

The road to Lodi is excellent.

This part of the country abounds in ancient churches.

At a short distance from *Porta Romana* is the very ancient church of *San Giorgio di Nosedo*, annexed to what was the residence of the Archbishop. The mansion is now an inn. The church was founded in 571, by Alboin King of the Lombards: it is still standing, and has the remains of a curious fresco.

About 3 m. from the *Porta Romana* and 1½ m. to the W. of the road stands the Abbey of *Chiaravalle*, a Cistercian monastery, suppressed in 1797. A cross road, which leaves the main road about a m. from the *Porta Romana*, leads to it. "This was the church of the first Cistercian monastery that was established in Italy. The Cistercian reform was first introduced by St. Bernard, who was Abbot of Clairvaux in France. In 1134 St. Bernard crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. The citizens of Milan advanced seven miles beyond their gates to receive him. His presence excited the most enthusiastic feelings; and within a year after his departure a monastery was built at the distance of about four miles from the city, which was to be governed by St. Bernard's rules, and to receive a name from the parent institution. The monastery was inhabited in 1136, but it was not till nearly the close of the twelfth century that the church was completed. It is in the Lombard style, and deserves consideration, as an archi-

tectural composition, for the importance of its central tower. The body of the fabric is left perfectly plain, and, in effect, serves only as a base for the leading feature of the design. The tower alone is enriched. Octagonal in its form up to a certain height, it becomes a spire above. Both the octagonal and spiral portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest. It is evident that the architect must have made the central tower his chief object; and whenever an architect has had a peculiar object, and has succeeded in producing the effect which he desired, his work deserves to be studied."—*G. Knight*.

This monastery was the favourite retirement of Ottone Visconti, who died here. What is called his tomb is still shown; beneath the inscription are shields of arms, amongst which are the fleurs-de-lys of France.

In the cemetery which adjoins the church still remain several monuments of the powerful family of della Torre who selected this cemetery for their last resting-place. Here lies the great *Pagano della Torre* (who died 1241), the most distinguished of his race; and near him repose several of his descendants. This family was at the head of the popular party, and, for two or three generations, governed Milan, keeping the nobles in bitter subjection. Having conspired against the Emperor in the year 1311, they were defeated, proscribed, and banished; and by their fall made way for their rivals the Visconti, who were at the head of the nobles.

Here also is shown the tomb of the celebrated but ill-famed Wilhelmina. Her name passed into a once popular saying—*egli ha da fare peggio che la Guglielmina*.—She died in 1282, and in her lifetime she was deemed a saint; but after her death it was discovered that she had been the foundress of a secret sect, whose tenets involved the most fearful blasphemies in doctrine, as well as the most abominable sins in

practice. Her bones were taken up and burned, and her accomplices put to death. The cruelties inflicted upon them were most atrocious.

The country round this monastery was reclaimed by the labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. The Cistercians invented the plan of forming artificial meadows, called "*prati di Marcita*," to which modern Lombardy owes so much of its prosperity.

San Donato.

San Giuliano.

$\frac{1}{2}$ *Marignano* or *Melegnano*, on the river Lambro: Pop. 4000. Here, on the 14th Sept. 1515, Francis I. won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been intrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat in good order, but leaving 15,000 dead upon the field, a slaughter which, if we may judge by the feelings expressed by Ariosto, occasioned great delight to the Italian heart:—

"Vedete il Re Francesco innanzi a tutti,
Che così rompe a' Svizzeri le corna,
Che poco resta a non gli aver distrutti;
Sì che 'l titolo mai più non gli adorna,
Ch' usurpato s'avran quei villan brutti,
Che domator de' Principi, e difesa
Sì numeran della Cristiana Chiesa."

Canto xxxiii. 43.

Cross the Muzza, one of the many canals of irrigation, with which this district abounds. The approach to Lodi from Milan is somewhat singular, from the height of causeway on which the road is carried. A fine avenue of planes borders it on either side.

$\frac{1}{2}$ LODI. (*Inns*: Il Sole, good, civil people; L'Europa; I tre Re, very fair.) The original settlement of the citizens, *Lodi Vecchio*, is about 5 m. off, to the westward. It was founded by the Boii, and, having been colonised

by Cneius Pompeius Strabo, the father of Pompey the Great, the citizens called it *Laus Pompeia*. Cicero calls it simply *Laus*. The conversion of *Laus* into *Lodi* shows how, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the great and constant rivals of the Milanese, who, in 1111, entirely destroyed the city. "The animosity between Milan and Lodi was of very old standing. It originated, according to Arnulf, in the resistance made by the inhabitants of the latter city to an attempt made by Archbishop Eicbert to force a bishop of his own nomination upon them. The bloodshed, plunder, and conflagrations which had ensued would, he says, fill a volume if they were related at length."—*Hallam*. After the destruction of Milan, the Lodigiani, who had fled to Pizzighetone, came (1158) before Barbarossa, as suppliants, weeping and bearing crosses, and requesting a home; and accordingly he gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself; it was defended by the river Adda, and lies in a tract of exuberant fertility: thus arose the modern city, containing now upwards of 18,000 Inhab.

The Lodigiani removed from their ancient city the relics of their patron saint, Bassianus, which they deposited in the Duomo, a fine Lombard building. The porch is supported by fine griffins; perhaps not only the design, but even a part of the materials may have been brought from old Lodi. This is certainly the case with respect to a very curious basso-relievo, representing the Last Supper, and which is a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. Some fine paintings in *tempera* are on the walls near the high altar. They are by *Guglielmo* and *Alberto di Lodi*, and were covered up till within the last few years.

The Incoronata, by Bramante, begun

in 1476, is a very beautiful specimen of the Renaissance. It is an octagon, and contains some good specimens of the paintings of *Calisto Piazza*, commonly called *Calisto da Lodi*, an imitator, or, as some say, a pupil of Titian. The subjects are taken from the events of the Passion of our Lord, the Life of St. John the Baptist, and the Life of the Virgin: the heads have great beauty. It is said that some of the pictures were executed by Titian, who, passing through Lodi, gave this help to his pupil.

The great Piazza, surrounded by arches, is fine of its kind. The entrance of the convent formerly belonging to the *Padri dell' Oratorio* is formed by an arch said to have been brought from old Lodi, where it formed the entrance to the schools. It is inscribed *Ignorantia et Paupertati*: neither the form of the letters nor the nature of the inscription sanctions its supposed antiquity. The terrible passage of the bridge of Lodi, and the heroic conduct of the young Buonaparte at the head of his grenadiers, May 10th, 1796, need no commemoration. The bridge is on the eastern side of the city, over the Adda.

The Lodi district is the chief country for the production of the cheese usually called *Parmesan*. In the country it is called *Grana*. The territory from which the (misnamed) Parmesan cheese is produced is 20 m. wide from Pavia to Milan and Lodi, and double that in length from Abbiategrasso, near the Ticino, to Codogno, near the confluence of the Adda and Po. The cows set apart for this production are about 80,000. It is seldom found profitable to rear them in the country; they come from the cantons of Unterwald, Uri, Zug, Luzern, and Schweiz. They are brought at the age of from 3 to 4 years, between October and March, and give milk abundantly for about 7 years. Nearly 11,400 are imported every year; the price of each is from 14*l.* to 15*l.*: the finest are valued in some years at 16*l.* to 18*l.*, and the highest price is from 19*l.* to 20*l.* After 7 yrs. they are sold, the most worn out, at about 2*l.* 8*s.*, the best at about 5*l.* 12*s.* The

cheese produced from a cow is, on an average, 200 large pounds (342 lbs. avoirdupois) in the course of a year, which is weighed after six months. It is sold twice a year; that called la Sorte Maggenga (May lot) is that which is made between St. George's day and St. Michael's, 24th April to 29th Sept.; the other is called la Sorte Invernenga (the winter lot), which is made between the 29th Sept. and the 24th April. The average price is from 92 to 100 fr. for every 100 large pounds (i. e. from 3*l.* 13*s.* 8*d.* to 4*l.* for 171 lbs. avoirdupois). The total production of the year will be 16,000,000 large pounds (27,568,500 lbs. avoirdupois). After two or three years' seasoning in the warehouses of the merchants, who are principally at Codogno, province of Lodi, and Corsico, province of Milan, the weight of the cheese is diminished 5 per cent; then remain 15,200,000 large pounds. About the half comprehends two inferior sorts. The first of these sorts is cheese of a bad quality; the other inferior sort is of a good quality, which from some defect in the shape cannot be exported, and is consumed in the country. The other half is exported. The quantity imported into Great Britain is very small; the entire amount of cheese imported from Italy in the year 1841 was only 738 cwt.

Three kinds of pasture are used for the cows; viz. the *marcito* (or constantly flooded meadow land); *irrigatorio stabile* (the merely irrigated grounds); *erbativo* (rotative meadow grounds). The *marcito* consists in dividing the land into many small parallelograms, sensibly inclined to one side. The water which fills the little canals amongst them overflows these spots slowly; it spreads like a veil over these spaces, and by the inclination of the ground falls again into the opposite canal. From this it is diffused over other parts, so that the whole meadow country is continually flooded; from which there is maintained a rapid and continual vegetation in the heats of summer and the frosts of winter; at the same time no

marshy weeds prevail. The grass is cut five times a year; and in some parts below Milan, in the meadows (along the Vettabbia), even nine times. When cut on the 31st May it is 32 inches high; at every subsequent cutting it is always less—the second 10, the third 8, the fourth 6, &c. It is quite tasteless and insipid, and horses refuse to eat it, which proves the opinion of many strangers to be erroneous, who attribute the fine taste of the cheese to the flavour of the pasture. The *marciti* meadows require a constant supply of water; when there is not enough, the simple irrigating system is adopted; the grounds are then watered at the interval of several days. The *erbativo*, or rotation meadow, alternates with the cultivation of rice, grain, flax, Indian corn, and oats.

1½ *Casal Pusterlengo*, a good-sized borgo, where the road divides; one branch leads to Cremona and Mantua (see Rte. 23); the other, which we pursue, goes on to *Fombio S. Rocco* and *la Ca Rossa*, near which last place is the Austrian custom-house. Shortly afterwards the Po is crossed by two bridges of boats, each joining an island to the shore. A short drive brings you to the gates of

2 PIACENZA (see Rte. 34).

ROUTE 23.

MILAN TO CREMONA, AND MANTUA.

Milan to Cremona, 7½ posts: actual distance 55½ m. Milan to Mantua, 12½ posts, 103 m.

1½ Melegnano.	} See pre-	
1½ Lodi.		ceding
1½ Casal Pusterlengo.		Route.

Codogno, principally remarkable as a great cheese-mart.

Maleo.

Gera.

The country called the *Gera* or *Ghiara d'Adda* is hereabouts traditionally supposed to have been once covered by a lake, called the Lago Gerondo, and dried up, partly by drainage, and partly by evaporation. There is much in the aspect of the country to confirm this opinion.

1. *Pizzighettone*, (pop. 4000), once a fortress of great importance. It was originally built by the men of Cremona in 1125 as a point of defence against the Milanese. Here Francis I. was detained after the battle of Pavia. The fortifications still look strong, though they have been partially dismantled. The place offers no object of interest, except some good frescoes by *Campi* in the principal church. The Adda is here a fine rapid stream.

Aqua Negra, where the Cremonese sustained a signal defeat in 1166.

Cava Tigozzi is a species of hollow, from whence it derives its name.

2 CREMONA. (*Inns*: none good. The *Sole d'Oro* is the best. *La Colombina*, not cheap or clean. *L'Albergo Reale*. *Il Capello*.) There is a diligence between Cremona and Pavia 3 days a week, in about 9 hrs.; and an omnibus daily between Cremona and Parma. See Route 35.

Cremona ran the same course, and underwent the same vicissitudes, which befel most of the principal cities of Italy during the middle ages. Captured and destroyed by the northern barbarians in the 5th centy., it remained in a state of desolation till the 7th, when, at the command of the Lombard king, *Agilulfus*, it was rebuilt, and gradually restored. During the nominal rule of the German emperors, and the real anarchy which ensued, Cremona obtained municipal rights. No sooner were they independent than, like the other enfranchised towns of Italy, the Cremonese quarrelled with their neighbours. Cremona was always at war with either Crema, Brescia, or Placentia—but especially with Milan. When Frederick Barbarossa vented his wrath on Milan, the Cremonese aided him in the subversion of their ancient rival, and obtained a new charter in return. But internal disorders were now added to foreign wars. The nobles quarrelled; Guelph and Ghibelline factions fought in the streets. In the latter half of the 13th centy., Cremona, in common with many other cities of Italy, had recourse to the singular expedient of calling in a Dictator,

under the name of *Potestas*, or *Podestà*, who was never to be a native, that he might be entirely unconnected with any of the various parties whom he had to control. The Dictator was so far of use that he preserved internal peace. But, after a time, an end was put to this anomalous, though beneficial, domination, and a republican form of government was established. So much disorder, however, was the consequence, that the people, wearied with the strife of their rulers, again called out for a chief. The republican party were compelled to withdraw, but in strength enough to return to the charge. Civil war thinned the population, and exhausted the resources, of this unfortunate district. The Emperor Henry VII., who came into Italy to vindicate the imperial authority, completed the ruin of Cremona when he attacked it in 1312; and in 1322 Galeazzo Visconti had little difficulty in avenging the former injuries of Milan by taking possession of Cremona, and incorporating it with the duchy of that city. It is now a thriving place, containing about 37,000 Inhab. It has a good trade, and a fair is held here about the end of September, a time when the uncommercial traveller will do well to keep away. Cremona was once celebrated for the manufacture of musical instruments. The business was hereditary in families: and the remote ancestors of *Amati*, the most renowned of these modern makers, who flourished 1704-1739, had supplied Charles IX. with lutes and violins of an excellent build. The instruments of the last *Amati* are yet in great repute, and fetch high prices: they are sweet, but not powerful. He was succeeded in reputation by *Stradivarius* and *Guarnieri*; but at present the articles made here have no peculiar character.

The public works of Cremona were undertaken in the short intervals of tranquillity which that city enjoyed. In 1107, after a sharp struggle with the citizens of Brescia, which was renewed the following year, the Cremonese began their cathedral, which, how-

ever, was not consecrated till 1190. By that time the nave and the aisles were completed. Little more was done till after Cremona had become a tranquil member of the Duchy of Milan. In 1342, perhaps with some assistance from the Visconti (for that was the usual manner in which a new ruler sought to recommend himself), the transepts were undertaken, but the choir was not finished till 1479. The façade was begun in 1274, continued in 1491, ornamented in 1525, and terminated in 1606. The various times at which the fabric was constructed sufficiently account for the various styles of its architecture. In the front, which is of marble, the Lombard-Romanesque predominates, and the pillars of the porch rest upon the usual griffonised lions, of which one grasps the serpent, the other an animal which holds a bird between its jaws. The zodiac is over the door, and Count Von Hammer Purgstall has made good use of it in one of his treatises upon the Mithraic mysteries. The noble rose-window, surrounded by a rich and delicately carved vine-leaf moulding, was built by *Giacinto Porata* of Como in 1274, and was evidently suggested by that in his native town. Other parts of the exterior are of moulded brick, and worked with much beauty.

The interior of the cathedral is one mass of colouring and gilding. Lanzi considers this interior as rivalling the Sistine Chapel, not, of course, as to the merit of the paintings, but in its pictorial magnificence. The nave and part of the choir are painted in fresco by *Boccaccio Boccacino*, who received 1000 lire for the first 4 arches, according to contract, dated April 12, 1514. The subjects are from the histories, partly legendary, of St. Anna and the Virgin. The *Sposalizio* in this set is fine, and is said to have induced Garofalo to place himself under Boccaccio as a pupil. The most celebrated, however, of his works is in the choir, in which are introduced the four protecting saints of Cremona, that is to say, Himerius, Homobonus, Marcellinus, and Peter, at the feet of the Saviour, of

wonderful effect. Amongst the many paintings by *Giulio Campi*, the Last Supper, in which the expression of the countenances is remarkably good, and the Miracle of the Manna, must be noticed. The Archangel Michael by him is also a forcible painting; but it is in bad condition.—*Altobello di Melone*, the Flight into Egypt, and the Slaughter of the Innocents, both dated 1578; and a long series of the principal events of the life of our Lord, all carefully finished.—*Cristoforo Moretto*, our Lord before Caiaphas; and the Scourging.—“*Pordenone*’s large Crucifixion on the wall inside the principal door is powerful to heaviness, yet, as an instance of manipulation on a large scale, worthy of attention.”—*S. A. Hart, R.A.* Many of the soldiers and the figures are in a Spanish dress: three other paintings represent scenes from the Passion.—*Bonifazio Bembo*, the Presentation in the Temple; the Adoration of the Magi. In the contract for these it is stipulated how much gold-leaf he should employ. The last of these pictures has the inscription, “Bembo incipiens, 1451,” the meaning of which has been the subject of much discussion.—The Entry of our Lord into Jerusalem, by *Bernardo Campi*; also St. John the Baptist in the Desert; our Lord washing the Feet of the Disciples; and the Sacrifice of Melchisedec.—By *Antonio Campi*, the Assumption.—*Malosso*, the Crucifixion.—*Romanino*, the Crowning with Thorns, and an Ecce Homo. The high altar is the last work of *Gatti*, or *Sojaro*. It represents the Assumption of the Virgin. It is said that, being rendered infirm by age, he added the last touches to the painting with his left hand. It was unfinished at the time of his death, and it was completed by *Sommacchino* of Bologna. On the left of the choir is a small but curious votive picture by *Giotto* (1370). Four large frescoes have been lately added by *Diotti*, a living artist. “The southern transept has frescoes attributed to *Giorgio Caselli*, and said to have been executed about the year 1301 (subjects from the Old Testament); they are more curious

than fine in art, but interesting, from the fact of their having lasted so well, especially considering, as I hear from a native of the place, the dampness of the situation of the city, and its tendency to nitrous formations."—*S. A. Hart, R.A.* The *intarsiatura*, or inlaid oak of the stalls of the choir (1489-90), by *Giovan' Maria Platina*, is very elaborate. There are some good specimens of mediæval sculpture in the altar of San Nicolo, of San Pietro, and San Marcellino. In the transept is a singular ancient vessel, apparently of the 9th or 10th centy., ornamented at the 4 corners with winged and tailed monsters, in which, according to the sacristan, St. Albert was accustomed to knead bread for the poor. Who was St. Albert? it may be asked. He was born at Castel Gualtieri in this neighbourhood; and, after filling the episcopal chair of Vercelli, was, in 1204, appointed patriarch of Jerusalem. He was the founder of the Carmelites, and distinguished for humility and kindness to the poor. The *Sacristy* yet contains a few curious articles, ancient crosses, and the like. Beneath the Duomo is a fine, though not ancient crypt, with the tombs of the patron saints of the city.

The *Battisterio*, built, some say, about the year 800, others a centy. later, is in a plain and simple Lombard style. It has, what is very rare in these buildings, a fine projecting porch, supported by lions. The windows, by which it is scantily lighted, might serve for a Norman castle. The walls within are covered with ranges of Romanesque arches, and fragments of frescoes are seen in the gloom. In the centre is a noble font hewn out of a single block of fine marble. By the side of the Duomo, connected by a line of *loggie*, rises the great tower, which has obtained for Cremona its architectural celebrity. It was begun in 1283; in that year peace was made between Cremona, Milan, Placentia, and Brescia; and in celebration of this event this tower was undertaken at the common expense of the Guelphs, or partisans of the Pope, not only of Cremona, but

of all northern Italy. It is said to have been carried up to the square in the space of two years. The *Torazzo*, as it is called, is the highest of all the towers in the N. of Italy, reaching the elevation of 396 ft. 498 steps conduct to its summit, from whence the eye surveys the extensive plains of the Milanese, intersected by the Po, and distinguishes the Alps to the N. and the Apennines to the S.W. In 1518 the bells were cast which hang in this tower, at which time it may be concluded that the octagonal cupola was added. In the third story is an enormous astronomical or astrological clock, put up in 1594. The custode of the *Torazzo* lives in it. The staircase is not in the best repair; but it can be ascended without difficulty. The view of the plain of Lombardy is remarkably fine. The rude ancient dogrel rhyme—

"*Unus Petrus est in Roma,
Una turris in Cremona.*"—

is a curious illustration of the popular celebrity of this campanile. It had a chance of becoming even still more renowned. In 1414 the Emperor Sigismund and the Pope visited Cremona, then subject to the usurped authority or signoria of Gabrino Fondulo. The Signore was cruel and treacherous, but wise and talented. Sovereign and pontiff consulted with him; and, by his advice, Constance was fixed upon as the place where the great council was to be held for the purpose of restoring the peace of Christendom; and Sigismund, besides other marks of favour, gave to Gabrino, in Cremona, the authority of a vicar of the empire. Gabrino invited his illustrious guests to mount the *Torazzo* and enjoy the prospect, and he alone accompanied them. They all came down in safety; but when Gabrino was brought to the scaffold at Milan in 1425, he said that of only one thing in the course of his life did he repent him—that he had not had quite courage enough to push Pope and Emperor over the battlements, in order that he might have profited by the confusion which such a

catastrophe would have occasioned in Italy.

Near the cathedral is what is called the *Campo Santo*, though now used as the repository of the archives, and where the functionaries of the cathedral assemble. It contains an underground vault, to which you descend by about fourteen steps; an exceedingly curious but puzzling mosaic pavement, with allegorical figures representing a Centaur fighting against a figure representing Cruelty, Faith and a figure kneeling before her, and Pity conquered by Impiety. It seems to be an early Christian monument. The spot was evidently an ancient Christian cemetery, as appears not only from its name, but from the bones and the inscriptions yet found there.

Cremona had many convents, almost all of which are demolished. The churches are generally of dark red brick: those which have escaped demolition or modernisation are usually Gothic.

Santa Agata is one of these; and the architectural traveller will here find what we should call the earliest Norman capitals, from which spring the latest Gothic arches. This church contains several excellent specimens of *Giulio Campi*, one of which, the Martyrdom of Sta. Agata, dated 1537, has obtained high commendations from Vasari, usually so penurious in his commendations of Lombard art.

Santa Margherita, annexed to the episcopal seminary. At an earlier period it was a priory, and claims much interest, as having been built under the directions of the celebrated Jerome Vida:—

“But see! each muse in Leo's golden days
Starts from her trance, and trims her wither'd
bays;
Rome's ancient genius o'er its ruins spread,
Shakes off the dust, and rears his reverend
head.
Then Sculpture and her sister-arts revive,
Stones, leap'd to form, and rocks began to live.
With sweeter notes each rising temple rung,
A Raphael painted, and a Vida sung.
Immortal Vida! on whose honour'd brow
The poet's bays and critic's ivy grow;
Cremona now shall ever boast thy name,
As next in place to Mantua, next in fame.”

Vida employed *Giulio Campi* to de-

corate the church with his paintings, of which there are many, but the chef-d'œuvre is the Circumcision.

San Nazaro. The cupola, painted partly by *Giulio Campi*, and partly by *Malosso* from his designs: they are grand. Over the high altar is a capital piece by *Altobello*.

Sant' Agostino, and *San Giacomo* in *Breda*, a fine Gothic church with some remarkable paintings.—*Perugino*, the Virgin and Saints, a specimen of great merit, carried off by the French, and restored in 1815.—*G. B. Zupelli*, the Virgin and Child in a beautiful landscape. Lanzi praises the originality of its conception and the excellent *impasto* and tenderness of colouring.—*Malosso*, a Deposition from the Cross; the Temptation of St. Anthony.—*Mas-serotti*, St. Augustine, and personifications of the Orders, supposed to have arisen out of the rules constituted by the Saint; a strange variety.

San Giorgio, a sumptuous building with numerous paintings.—*Malosso* and *Ermenegildo di Lodi*, the Christian Virtues in the vaulting of the nave.—*A. Campi*, a Holy Family, the Infant playing with a Bird.—The piece over the high altar. The Virgin and Child surrounded by Saints, dated 1575. It was originally painted for the Servites in the suppressed church of San Vitore. The price for which Campi stipulated was 250 Milanese lire, and a mass *per diem* during seven months.—*Bernardino Gatti*, or *Sojaro*, a Nativity; the main idea taken from the celebrated *Notte* of Correggio, retaining nearly the whole general composition, but illuminated by the light of day.

The *Palazzo Pubblico*, a relic of ancient Cremona, was begun in 1206, and is supported by lofty arches. Two towers are annexed to the building. The ancient gates of brass are said to have been put up in 1245, in the expectation of a visit from the Pope and the Emperor. The exterior has recently lost much of its character, owing to repairs. The interior, now used for the *Congregazione Municipale*, contains several paintings.—*Grasio Cossale*, the

Descent of the Manna, dated 1597.—*A. Campi*, the Visitation.—*Malosso*, the Protectors of the City, Saints Himerius and Homobonus. In the antechamber is a chimney-piece of alabaster, brought from the Raimondi Palace, sculptured in Arabesque style by *Pedoni*, in which the artist has introduced a portrait of Marshal Trivulzio: it is much praised by Cicognara.

Near this Palazzo is another and better example of the domestic Gothic of Italy, in which the college of jurisconsults used to hold their sittings. It is built of finely moulded brick, and exhibits many curious details.

There are many private Palazzi in Cremona; and some are now in progress of erection: some of the older ones are fair specimens of the cinquecento age. Such is the *Palazzo San Secundo*: the sculptures on the exterior are by *Bernardo Sacchi*, and equal those of Bambaja. The *Palazzo Raimondi* is by *Pedoni*; the pilasters are of a most fanciful order, and adorned with arabesques.

There are some tolerably good collections of pictures at Cremona.

Marchese Pallavicino, a Presentation by *Bernardino Campi*; an excellent library and curious manuscripts.

Conte Schizzi, many specimens of the Cremonese school. *B. Campi*, a Nativity, considered as one of his best works.

Conte Ala Ponzoni, a rich collection, both of drawings (some by *Michel Angelo*), paintings, and coins. *Conte Pedretti*, the like.

Casa Bolzesi, many works of Canova.

Signor *Giovanni Beltrami* (a dealer) has a good collection.

The district round Cremona produces flax which is superior in quality to that of any of the neighbouring districts. Numerous remains of ancient castles are scattered over it, monuments of the constant warfare which was carried on among the adjoining states.

Just out of Cremona, on the Mantuan side, but not exactly on the road, is the noble church of *San Sigismondo*. It was in this church that Francesco

Sforza married Beatrice, the only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride; and Francesco, as a token of affection both to her and to the city, rebuilt the church as it now stands. It consists of a single nave with twelve chapels, and is full of the works of native artists.—*A. Campi*, the Decoliation of St. John the Baptist. The vaulting of the chapel in which this picture is placed, as well as the bas-reliefs, are all by *Campi*, and he claims them by an inscription dated 1577.—*Bernardino Campi*, St. Philip and St. James. The vaulting is by him: the chapel was finished by *Malosso*.—*Giulio Campi*, an interesting piece over the high altar; the Virgin and Child, and Francesco Sforza and Bianca Maria Visconti presented to them by St. Sigismund with St. Chrysanthus by his side. The painter has introduced his own portrait and that of his mistress in the faces of the latter saint and Santa Daria. *Campi* has subscribed his name and date, 1540. He was paid 200 *scudi d'oro* for the work. The vaulting is entirely covered with paintings, principally by *Bernardino Gatti*: the smaller ornaments, angels, foliage, and the like, by him, are graceful and beautiful.—By *Camillo Boccaccino* are the paintings in the tribune and round the high altar. Of these Lanzi says, "the finest are the four Evangelists; three are seated; St. John is standing, his figure thrown backwards, as if by a movement of surprise, and skilful in the drawing and perspective. It seems strange that so young a man as Camillo, and one who never frequented the school of Correggio, should so well have caught his style: this work, which is a model in perspective and the optical delusion of effect, was finished in 1537. The two side pictures are also much-esteemed works of Camillo. One represents the resurrection of Lazarus; the other, the Judgment of the Woman taken in Adultery; both are surrounded by an elegant frieze, where the little angels sporting with a crozier and other sacred

emblems are admirable for their life and grace. Camillo seems to have imitated Pordenone in truth of colouring and in beauty of chiar'-oscuro; had he shown more dignity in the heads of his men, and were there more of dignity and order in his compositions, nothing would remain to be desired in his works."

"The church of St. Sigismund is literally covered with the works of the brothers *Campi*; hardly a square inch has been left vacant. These frescoes, bearing date many of them 1566-77, are all vigorous and brilliant, and are perhaps, on the whole, some of the best that could be adduced in favour of the material. Among other colours, a green of an emerald kind, and a most vivid blue, I have never before seen equally well preserved: they are especially brilliant here in an Ascension by *Bernardino Gatto*, called *il Sojaro*, a pupil of Correggio. Probably this church was built of better materials and on a drier soil, as the walls with their decorations are in perfect preservation down to the very pavement."—*S. A. Hart, R.A.*

1 *Cicognolo*. Near this place is an ancient castle, modernised, but still a fine object. It belongs to a branch of the Pallavicini family.

Pass *Villa Picinardi*, which has a good gallery and library, and gardens possessing much local celebrity.

San Lorenzo de' Picinardi.

1½ *Piadena*, a small town. In Latin it is called *Platina*, and as such it has given its appellation to Bartolomeo Sacchi, the historian of the popes, this being his native place. [Here one road branches off to *Casal Maggiore*.]

¾ *Bozzolo*, a good sized town, of 5,000 Inhab., anciently a small independent republic.

Pass *Calvotone*, said to be on the site of the city of Vegra, destroyed by Attila.

San Martino dell' Argine. Cross the river *Oglio*.

Marcara, where is an ancient castle.

Cross the canal called the *Fossa Maestra*.

1½ *Castellucchio*.

Curtatone. Here was fought, on the 29th May, 1848, a very sanguinary action between the Austrians and the Tuscan auxiliaries of Carlo Alberto, the latter composed chiefly of volunteers, who defended themselves against a superior force before retreating. In this battle the students of the university of Pisa took part.

The road, about 6 m. from Mantua, passes close by the church of *Sta. Maria delle Grazie*, consecrated in 1406, and built by Francesco Gonzaga, Signore of Mantua, as the sanctuary of a supposed miraculous painting of the Madonna, which had previously been venerated in a small church situated upon the bank of the adjoining marshy lake. The chief votaries of this object of faith were the boatmen and navigators of the lake. But in 1399 Gonzaga addressed his vows to the image, praying that the Virgin would intercede for the deliverance of Mantua from the pestilence which then desolated Italy, and the result was the erection of this church, together with the now suppressed monastery, of which only a small portion remains, tenanted by the two chaplains by whom divine service is performed. The architecture is of good Italian-Gothic; the church contains a strange array of votive images arranged on each side of the nave above the arches, upon columns richly gilt and carved. They are as large as life, coloured like life; full-dressed, half-dressed, and undressed, representing the individuals whose gratitude is commemorated in the verses below. Here may be seen the Emperor Charles V., Federigo Gonzaga, Pope Pius II., the Connétable de Bourbon, and a host of other warriors. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the Virgin for the help they have obtained. Take an instance: one sufferer had been condemned to the *corda*, or strappado, the torture most dreaded on account of its prolonged and repeated agonies: the Virgin rendered him light, and he escaped without pain.

"Dalla fune ond' in alto era sospeso
Vergine benedetta io te chiamai,
Leger' divenni, e non rimasi offeso."

Rinaldo della Volta is condemned to lose his head: his neck is beneath the *manaja*, an axe sliding in a groove; and the executioner is wielding the enormous sledge-hammer which, at one blow, will cause it to descend, but it is stopped by the Virgin's hand.

"Per mio delitto condannato a morte
E in van datomi un colpo il giustiziere
L' alto sostenne per Tua destra forte."

A third is fixed on the iron stocks, and coals of fire placed at his naked feet; but he is released by her.

"Col fuoco appiedi, ahimè, posto tra ceppi,
Sottratto fui dal barbaro tormento,
Perchè devoto a Te, volger mi seppi."

A fourth is suspended from the gallows; but the Virgin looses the halter, and he is saved.

"Io veggio a temo in cor lo stretto laccio,
Ma quando penso che tu l' hai disciolto
Ribenedico il tuo pietoso braccio."

Besides these, the smaller ex-votos are innumerable: piles of crutches and bushels of waxen limbs. This church gives some proof of the truth of Jeremy Taylor's remark, that in Italy the prevailing religion is not *Christian* but *Marian*, and illustrates the character of the religion which arose from the excessive veneration paid to the Virgin. "It is difficult to conceive the stupid absurdity and the disgusting profaneness of those stories which were invented by the monks to do her honour."

—*Hallam, Mid. Ages*, iii. 348. Some instances are there given in a note very similar to the tales of this church. Amongst other strange spectacles is a stuffed creature, like a huge lizard, six or seven feet in length, which infested the waters in the neighbourhood some time after the foundation of the present church. The reptile attacked two brothers, one of whom it killed, but the other slew the monster, and presented its carcase to the Virgin. These stories are very common, and have led to the supposition that scattered individuals of a now extinct Saurian family existed in Europe till a comparatively late

period, and that, like the beaver in N. Wales, they have been extirpated by the extension of population.

The choir is painted by *Lattanzio Gamba*, the Brescian, and there are also several curious paintings in the numerous side chapels. There are also many interesting monuments. *Giulio Romano* designed the tomb of the celebrated Balthasar Castiglione (ob. 1529), the author of the 'Cortigiano,' a work which was considered as being the very standard of civilisation: the epitaph was written by Cardinal Bembo. The mausoleum is of a simple and noble design—a plain sarcophagus, surmounted by a statue of our Lord. Balthasar's wife, Hippolita Torelli, had previously been buried here; a touching epitaph declares her beauty and virtues. The son of Balthasar, Camillo, is buried in the same chapel: he procured his father's work to be struck out of the *Index*. The supposed miraculous picture of the Virgin is an Italian painting, apparently not older than the 15th century. A long dark cloister, much dilapidated, leads to the church. It is still annually visited by large numbers of pilgrims, yet it looks deserted and decayed.

The small tract round about *Mantua* is called the *Serraglio*, from the ancient walls built to defend the city against the tyrant Ezzelino. The country near Mantua is very fertile, but not agreeable, from the marshes upon which it borders. The gnats and mosquitoes, the "*zanzare*" and the "*papatasse*," are consequently pretty numerous in summer.

Donatus informs us that Virgil was born at *Andes*; a local and very ancient tradition has identified this place with *La Pietola*, about 2 m. from Mantua, surrounded by woods and groves, in which the willow predominates. One of the Gonzagas built a palace here, to which he gave the name of the *Virgiliana*.

1. MANTUA: Italian, Mantova.—(*Inns*: La Fenice, united to la Croce Verde, good, kept by Maria Trevisani. There is here a good *Servitore di Piazza*, called Giovanni Casagrande. L'Aquila

d'Oro, is also good. Both these inns are in the Contrada della Croce Verde. Lo Scudo di Francia.)

The railroad is now open to Verona, 18 m.; the stat. is 2 m. from the town, but omnibuses start to meet each train; fare $\frac{1}{2}$ a lira.

Diligences, Malles Postes.—Mantua being a central point, the following conveyances start from it:—

Malle poste for Bologna and Florence Mondays, Wednesdays, and Fridays, at 2 A.M.; fare, to Modena 26, to Bologna 40, to Florence 80 lire, arriving at the latter in 27 hours. Malle poste for Milan by Cremona in 16 hours daily, at 4 P.M.; fares, to Cremona 14, and Milan 30 lire.

Diligences to Parma by way of Casalmaggiore daily at 8 A.M., in 8 hours. Diligence to Modena on Tuesdays, Thursdays, and Saturdays, at 2 P.M., in 8 hours; fares, 11 lire.

Mantua is surrounded by swamps, broads, and marshes, adding at once to the strength of this ancient city and to its insalubrity. The latter, however, has been somewhat diminished, the waters having been partially drained. This was effected by the French. The three principal broads are called the *Lago di Mezzo*, *Lago Inferiore*, and *Lago di Sopra*, partly formed by artificial dams and embankments; and are crossed by six bridges, or *chaussées*.

Mantua stands on the "smooth-sliding Mincius."

"Propter aquam, tardis ingens ubi flexibus
errat

Mincius, et tenerâ prætexit arundine ripas."

In fact, the city is situated on two lands, between which the river flows, and from its situation amid the flat and sedgy banks of the Mincio its climate is any thing but healthy: intermittent and low fevers rage in the autumn, and it has no claims to natural beauty; but it contains many fine buildings, and remains of works of art, called into existence by its former sovereigns.

The Gonzagas, first the Lords or Captains, in 1328; next the Marquises,

or Margraves, in 1433; and lastly, created by Charles V. the Dukes of Mantua, in 1530, were men of great talent, and possessed extraordinary munificence and energy; and in the 16th centy. "*Mantova la Gloriosa*" was one of the most rich and gay of the courts and cities of Italy. The *Gonzagas*, but more especially Giovanni Francesco II. (from 1484 to 1519), and Federico II. (1514-1540), who first obtained the ducal dignity, were magnificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzio II. (1627) brought on exceeding calamity. It seemed thenceforward as if the house had become fated. Francesco IV. having died without male issue after a reign of ten months, the duchy devolved upon the Cardinal Ferdinando, his brother. It was more than doubted whether he had any right to the duchy, for Mantua had not been declared a male fief; and it was thought that the Princess Maria, his niece, was the lawful heir. Ferdinand, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved; Jacinthio Gonzaga was declared illegitimate, and his father married Catherine of Medicis; but he had no children by her; and, on his death in 1627, the duchy was claimed by the branch of the Gonzagas settled in France, then represented by Charles Duke of Nevers. The right was contested; and the Emperor Ferdinand II., claiming to dispose of the duchy of Mantua as an imperial fief, vested it with military execution. The Mantovano was invaded by Altringer, Kolalto, and Gallas, names written in blood in the history of the thirty years' war. The Duke Charles, or Carlo as we must now call him, was neglected, and almost betrayed, by the Venetians, and feebly supported by the French. On the 8th April, 1680, the

imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself boldly; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm, and during three days was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house: but they stripped the town of everything which it contained. The plunder was valued at 8,000,000 ducats. Such calculations are, of course, vague; but they show the opinions which are formed. Previously to the siege the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the museum. The best portions were taken to Prague. They were afterwards purchased by Christina Queen of Sweden, who carried them to Rome, where they remained until they were acquired by the Regent Duke of Orleans, and became the foundation of the Orleans gallery.

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow. Population has increased of late years; but the 50,000 Inhab. have diminished in number; there are now 28,400, upwards of 3000 of whom are Jews, by whom such commerce as the city possesses is now carried on.

The Gonzagas were in the last century deprived of their possessions by the jurisprudence of the feudal ages. Carlo IV. having unfortunately joined the French in the war of the succession, the Emperor Joseph I. placed him under the ban of the empire, and seized his dominions. The duke fled, and died at Paris in 1708, not without suspicion of poison; and Joseph, declaring the fief to be an escheat, united it to his own dominions. The Austrians added to the fortifications, and

Mantua became, what it is now, the strongest fortress in Italy.

Hence, in 1796, after the fall of Milan, Napoleon immediately endeavoured to make himself master of Mantua, as the bulwark of the Austrian dominions, and without the possession of which the conquest of Lombardy never could be secure. The siege was begun 14th June, 1796, by a blockade; but the forces of Serrurier were only sufficient to keep the garrison in check, and the French could not prevent the occupation of the city by brave old Wurmser, after his defeat at Bassano. About September the Austrians were shut in on every side within their walls. Wurmser then killed all his horses, and salted their carcases. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. The half of its once numerous garrison was in the hospital: they had consumed all their horses, and the troops, placed for months on half-rations, had nearly exhausted all their provisions. In this extremity Wurmser proposed to Serrurier to capitulate: the French commander stated that he could give no definite answer till the arrival of the general-in-chief. Napoleon, in consequence, hastened to Roverbella, where he found Klenau, the Austrian aide-de-camp, expatiating with Serrurier on the powerful means of resistance which Wurmser enjoyed, and the great stores of provisions which still remained in the magazines. Wrapped in his cloak near the fire, he overheard the conversation without taking any part in it, or making himself known. When it was concluded, he approached the table, took up the pen, and wrote on the margin his answer to all the propositions of Wurmser; and when it was finished, said to Klenau, "If Wurmser had only provisions for fifteen days, and spoke of surrendering, he would not have merited an honourable capitulation; but as he has sent you, he must be reduced to extremities; but I respect his age, his valour, and his misfortunes. Here are the conditions

which I offer him if he surrender to-morrow : should he delay a fortnight, a month, or two months, he shall have the same conditions : he may wait till he feels he can do so with honour to himself. I am now about to cross the Po to march upon Rome : return, and communicate my intentions to your general." The aide-de-camp, who now perceived that he was in the presence of Napoleon, finding that it was useless longer to dissemble, confessed that they had only provisions left for three days. The terms of capitulation were immediately agreed on ; Napoleon set out himself to Florence, to conduct the expedition against Rome ; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French plundered it, and committed many excesses. It was retaken after a bombardment of four days by the Austrians in 1799.

In the centre of the city there is much appearance of commercial activity ; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet many interesting memorials remain, to remind us of its ancient splendour. There are no large *places*, but great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, form a scene of peculiar and novel character.

The assemblage of buildings which, beginning at the *Porta di San Giorgio*, extends to the *Piazza Delpurgo* on the other side, is almost unique in its kind. The first object is the ancient *Castello di Corte*, the palace and fortress of the Gonzagas, built by Francesco Gonzaga IV., Capitano of Mantua, between the years 1393 and 1406, the architect being Bertolino Novara. It is a vast pile, flanked by deeply machicolated and noble towers, but battered and decayed. It is now used partly as a prison and partly as public offices. The archives contain documents to the early part of the 11th centy., and all

those relative to the Gonzagas are deposited here. The interior was richly decorated with frescoes, which were perfect till the conquest of Lombardy by the French : now only a few vestiges can be traced in some of the rooms, occupied by the public offices. Of these the most interesting are, 1, on the wall on l. of the entrance a Man and boy holding a horse and dogs ; 2, the fine picture of Ludovico Gonzaga, and his wife Barbara and three children ; 3, over the door a beautiful group of 3 Angels holding an inscription : all these frescoes are by *Andrea Mantegna*. In the coves of the ceiling are heads in chiar'-oscuro of the Cæsars, also by *Mantegna*. Another smaller room has a border representing, in small but animated groups, chases of wild animals and of fabulous creatures ; and in the rest of the neglected chambers similar traces may be seen of past grandeur.

Adjoining the Castello di Corte is the immense edifice begun in 1302, by Guido Buonacolsi, surnamed Bottigella, third sovereign lord of Mantua, now comprising the so-called Palazzo Imperiale, Palazzo Vecchio, and Corte Imperiale, and containing, it is said, 500 rooms. Of the older building, however, little besides the front, with its Gothic windows and battlements, and the arms of the Buonacolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it before *Giulio Romano* was called upon to transform it entirely, and exhibit new proofs of the inexhaustible powers of his imagination. Since his time many other artists have contributed in various ways to its embellishment. In fact, for the grandeur of its masses, for propriety, invention, and decorations of every kind, for the solution of the most perplexing problems in architectural and pictorial arrangement, for the skilful adaptation of designs to the most uninviting and embarrassing spaces, we know no edifice of this kind either in or out of Italy which approaches this imperial residence, or which displays such varied resources to the student of decorative art. This

PLAN OF THE BUILDINGS OF THE DUCAL PALACE IN MANTUA.



References to the Apartments.

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| a Scalcheria. | g Sala de' Marmi. | n Gallery. |
| b Camera degli Arazzi. | h Sala and Appartamento di Troja. | o Appartamento Stivali. |
| c Camera del Zodiaco. | i Corte Vecchia. | p Appartamento Paradiso. |
| d Galleria degli Specchi. | k l Castello, now Archives. | q Passage leading to the Cathedral. |
| e Giardino pensile. | m Sala with portraits of the Gonzaga family. | r House of B. Castiglione. |
| f Corridor leading to the Corte Vecchia. | | |

Palazzo was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it, several of the rooms were furnished anew during the French occupation and by the Austrians to receive the Emperor Francis; many retain much of their former splendour, but a great proportion have been converted into storehouses and barracks. *The genius of Giulio Romano, whether*

as a painter or an architect, is nowhere displayed to greater advantage. The front of the Cavallerizza, and the Giardino pensile, on a terrace, so as to be on a level with the upper floor, and surrounded with richly painted *loggie*, are especially deserving of attention.

The order in which the state apartments are shown, is nearly as follows:—

The *Camera del Zodiaco*, from the painting of the Signs of the Zodiac by

Giulio Romano, and amongst which Orion is introduced: the two children representing the twin offspring of Orion and the Moon in the centre are very beautiful.

Camere delle Arazzi, 4 in number, on whose walls are extended a set of tapestry from the Cartoons of Raphael at Hampton Court, and two more, the Conversion of St. Paul, and the Martyrdom of St. Peter; both fine, but not equal to that of St. Paul preaching at Athens.

"The tapestries are surrounded by painted borders of allegorical imagery, and there is a painted ceiling: all have the finest effect."—*L. G.*

The stucco ornaments of the doors and wood carvings are from designs of Primaticcio.

Though the tapestries are necessarily much inferior in expression to the cartoons, they are nevertheless very striking.

On the opposite side of the courtyard to the *Camere degli Arazzi* is the *Galleria degli Specchi*, or ball-room with some fine Venetian glass painted by *Giulio Romano*'s pupils: it is very rich. The great audience-chamber, whose ceiling is upborne by magnificent consoles, is interesting; and still more so is another, the *Galleria de Quadri*, containing the long series of *Capitani*, *Marquises*, *Dukes*, *Princes*, and *Princesses* of the *Gonzaga* family, and some very poor paintings, one attributed to *Luini*. A suite of rooms is kept well furnished, but the greater part are empty and desolate; and in the back part of the building, deserted cortiles, and blocked-up windows, and springing vegetation, are sad and dreary memorials of Mantua's decay.

In the interior, the chamber called the "*Appartamento di Troja*" is principally by *Mantegna*, but partly by *Giulio Romano*. The works were begun in 1524, by *Federigo Gonzaga*, the first Duke of Mantua, and he employed the celebrated *Baldassare Castiglione*, the author of the *Cortigiano*, to make the needful arrangements with the artists. It leads to the *Sala di Troja*, which is painted entirely by

Giulio Romano. These chambers, as the name imports, contain passages from the history of the Trojan war, and are in tolerable preservation. "In this room, painted by *Giulio Romano*, in fresco, his characteristic invention is powerfully conveyed. Ajax, transfixed with a fiery arrow by *Minerva*, is strongly and vividly expressed. *Minerva* retiring looks back with scorn upon the impotent rival of her favourite *Ulysses*. When *Paris* conducts *Helen* to the ship, the natural feeling of the characters is admirably portrayed. The lover is manly, and is earnestly persuading his fair heroine to embark: she, though not unwilling, yet looks back to her attendants who bear her attire, with true female feeling, to see if her adornings are in security: all is bustle and activity. The frescoes of *Laocoon* and his sons, and of the completion of the Trojan Horse, are weak, and yet again, in that of *Achilles* dragging *Hector* at the back of his chariot, the very spirit of vengeance seems to inspire him. In colour and effect it is as bad as it can be, and this work is by no means so finished as his labours in the *Palazzo del Tè*."—*Phillips, R. A.*

Adjoining these chambers is the *Sala de' Marmi* (so called from a number of masterpieces of the Grecian chisel which once adorned it), very richly decorated. It is of the time of *Giulio Romano*, and is the finest. This is connected by a gallery, running along one side of the *Cavallerizza*, with the *Appartamento Stivali*, painted by *Giulio Romano* and *Primaticcio*. Near this last is the apartment called "*Il Paradiso*," containing some curious ancient cabinets, yet retaining the initials of the celebrated *Isabella d'Este*, wife of Francis III. Marquis of Mantua, equally celebrated for her beauty and her intrepidity. The ceilings of most of the apartments are framed of wood, richly ornamented with carvings and stucco work, by *Primaticcio*. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription "*forse che sì, forse che no*," repeated in each meander. The

Sala de' Mori is the richest; it is blue and gold. The *Scalcheria*, or room of the seneschals, contains "an exquisite specimen of a richly decorated ceiling, said to be one of the first paintings which Giulio Romano executed in Mantua. The conception is beautiful, and the execution most careful. The figure of a female, with a genius, in the centre, looking over a balustrade, is painted in oil, and attributed to Mantegna. The pleasures of the chase, or sports of Diana, in the lunettes, are amongst the most elegant inventions of Giulio Romano."—*Gruner*.

Opposite to the palace with its Gothic windows, stands the palace of B. Castiglione, the author of the *Correggiano*. It has a fine gateway with sculptured arabesques, on one side of which is the bishop's palace, and on the other that of the Guerrieri family. Close to it is an ancient tower annexed to the palazzo which formerly belonged to the Buonacolsi, by one of whom it was built in 1302. About half-way up projects an iron cage, from whence this building, the *Torre della Gabbia*, derives its name. According to the traditions of the city, when any criminal deserved to be put to shame, he was exposed in this cage for three successive days, and for three hours each day. The caging of criminals was very common in Italy. After the capture of the city by the French, the cage was taken down, but replaced afterwards by the direction of Napoleon; the tower itself commands a fine and singular prospect.

The *Torre dello Zuccaro*, hard by, is also fine of its kind, and interesting as a memorial of the ancient factions by whom the city was ruled and divided.

The *Palazzo della Ragione* was begun in 1198, in the age of Mantuan independence, and completed about 1250. It is a fine specimen of the civil architecture of the age. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall is a Gothic throne and canopy supported by twisted and faceted columns. Beneath this canopy is seated a statue of Virgil, a crowned figure, the countenance grave but beau-

tiful, holding an open book upon his knees; the inscription below is of the 12th or 13th century. From this building rises a lofty campanile with a curious astronomical clock upon the *Dondi* plan (see *Padua*), but of rather later date, having been put up in 1478. It has a great number of complicated movements, now much dilapidated.

It is in the neighbourhood of this Palazzo that the city is most unchanged. In the neighbouring *Piazza d'Erbo* may be seen a small beautifully decorated house-front in terra-cotta resting on a portico supported by Corinthian columns.

The *Cattedrale di San Pietro* has been much altered. One side-wall, exhibiting a series of Gothic gables, separated by pinnacles of moulded brick and all richly ornamented, shows the original style; and a fine Lombard campanile is also standing. The interior was rebuilt by *Giulio Romano*. The arches of the aisles rest upon beautiful Corinthian pillars: the roof of the nave is flat, with richly ornamented compartments. Except a fresco by *Mantegna* (and that partly covered by another picture), there are no paintings of any peculiar merit in this building. The Chapel della *Madonna Incoronata*, which is by *Alberti*, is fine.

The *Basilica de Santa Andrea* is among the finest existing specimens of an interior in the Italian or revived Roman style. It was designed by *Leon Battista Alberti*. The cupola was added by *Juvara*; it was begun in 1732, but not completed till 1781. The church is about 310 ft. in length. It contains many good frescoes by the scholars of Mantegna. In a crypt beneath the altar is a shrine said to contain the blood of our Lord, collected by the Centurion. The vaultings of the aisles of this church are very bold and skilful. Here is the burial-place of *Mantegna* in the first ch. on the left. His bust in bronze by *Sperandio*, erected in 1516, ten years after Mantegna's death, is an excellent piece of workmanship. Its eyes are said to have been made of diamonds. In the chapel of the Virgin is a Holy

Family, with St. Elizabeth, by *Mantegna*. It has much dignity with his usual dryness. The other good paintings are—*L. Costa*, a Holy Family;—*Guisoni*, a Crucifixion. Several of the monuments are worthy of notice, either for their beauty, or on account of the persons to whose memory they are raised. *Giulio Romano* was the architect and sculptor of the magnificent mausoleum of Pietro Strozzi in the rich ch. of the *Sacramento* in the l. transept.—*Prospero Clementi of Reggio*, a pupil of Michael Angelo, sculptured the tomb of George Andreassi.—The *Cantelmi* monument, of curious architectural construction; the memorial of Pietro Pomponazzo, who enjoys a great but unfortunate celebrity—his renowned work on the Immortality of the Soul, published at Venice in 1516, having laid him under the imputation of atheism, a charge not diminished by his having had Cardinal Bembo as a defender. The great portal or entrance of the church is deeply recessed. It has also the remains of an excellent fresco by *Mantegna*. The fine Gothic campanile of the original basilica is still standing. 67 churches and convents were destroyed and suppressed by the French; 19 remain.

The *Ch. of Sta. Barbara*, within the Palace, was built by *Bertani*, a scholar of Giulio Romano. Over the high altar is the Martyrdom of the Patroness, by *Brusaporci*. This is a collegiate church, exempted from the jurisdiction of the bishop, but immediately under the papal see; and the liturgy has some peculiarities of its own. The archives are extensive and curious. The once rich sacristy still contains a few objects of value; the principal is a golden vase, delicately chased, and attributed to *Benvenuto Cellini*.

San Maurizio, formerly S. Napoleone. Here is the Martyrdom of the Saint, by *Ludovico Caracci*, perhaps his finest work: the figure of St. Margaret is beautiful. Near this is the ch. of *San Francesco*, a fine building of the 14th or 15th century, but now desecrated, and converted with its convent into artillery barracks.

San Sebastiano, now closed, erected by *Alberti* in 1460; a specimen of the revived Roman style: it offers some good but dilapidated frescoes by *Mantegna*. Opposite stands the house of Mantegna, with an honorary inscription, presented to him by the generous Gonzagas; by the side of which is the *Porta Pusterla* leading to the *Palazzo del T.*

A curious specimen of ancient engineering is the *Porta Mulina*, the bridge, or rather dam, constructed in 1188 by *Alberto Pitentino*. It stands between two of the pieces of water which surround Mantua, one of which, being of a higher level than the other, serves as a great millpond, and turns the wheels of the twelve mills which flank the bridge and are severally dedicated to the twelve Apostles. The bridge itself is covered, and is entered by a fortified tower or gateway, in which is a beautiful pointed window, divided by a central mullion. Each mill has the statue of its apostle. Near the *Porta Mulina* is a saw-mill, which is, perhaps, the earliest example of these machines. It was built by *Girolamo Arcari* in 1400, and it is still in full operation.

The *Beccheria* and the *Pescheria*, the shambles and the fish-market, stand upon the Mincio, so that they are always kept clean. They were planned and built by *Giulio Romano*; and, whilst the plan is exceedingly simple, he has given them, and more especially the *Beccheria*, no inconsiderable degree of architectural beauty.

The *Palazzo Colloredo* in the *Via Larga*, the widest thoroughfare in Mantua, was built by *Bertani* from the designs of Giulio Romano. The front is supported by enormous caryatides of bold sculpture. Within is a profusion of frescoes by the scholars of *Giulio Romano*. Amongst them are introduced many curious portraits of sovereigns and princes: Francis I., Charles VIII., and other French kings; Giovanni de' Medici, Nicolo III. Marquis of Ferrara, and Francesco IV. Marquis of Mantua.

In the same street and nearly opposite to the *Palazzo Colloredo*, is *Giulio*

Romano's house; the front is of an elegant and beautifully chaste design. Over the door is a statue of Mercury, or rather a fragment restored by *Giulio Romano* and *Primaticcio*. The attributes of the heathen god are introduced in various parts of the building. *Giulio Romano*, was buried in the neighbouring ch. of S. Bernabo, but the place of his grave is unknown.

The *Accademia delle Belle Arti*, founded in 1775, is now merely a drawing-school. It contains a number of pictures from suppressed churches and convents. There is a good copy of the "Notte" by *Correggio*; but the gallery does not pretend to great names. Our Lord bearing his cross, by *Francesco Monsignore*, is amongst the best pictures which it contains.

The *Scuole Pubbliche* were formed out of the Jesuits' College. The library contains about 80,000 printed books, and some few curious MSS.: some beautiful missals, and one with pen and ink drawings by *Andrea Mantegna*. Here is a very fine Rubens, formerly in the church, representing four members of the Gonzaga family in the act of worship.

The *Museo Antiquario* is a long and narrow gallery, filled with Roman and some few Greek statues and fragments, of which the greater portion, it is said, were part of the plunder collected by Lodovico Gonzaga at the sack of Rome. It used to be considered the first collection in Italy, a rank it can no longer maintain; though it certainly contains some remarkable pieces.—Three fine bassi-relievi, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be Lucius Verus. Several Imperial busts, amongst them Caligula, very fine. The Battles of the Amazons; Death of Penthesilea. The Sun (not Apollo) surrounded by other divinities. Euripides. Thales. The Descent of Orpheus. Medea. A Cupid Sleeping, attributed to Michael Angelo, and also said, like some other of his productions, to have been passed off by him for an antique. Virgil's Chair, that is to say, a very ancient bishop's throne of

marble. The bust of Virgil, a calm, beautiful countenance with long flowing hair. There was, anciently, in the market-place of Mantua, a statue said to be Virgil, and representing him sitting on a throne, holding his works in one hand, and raising the other, as in the act of declaiming. This statue became the object of a species of worship; and when Carlo Malatesta, in 1397, occupied Mantua, a conscientious scruple induced him to break the idol in pieces and cast its fragments into the water, the head only being saved. It is evident, whatever may be thought of the story, that this head never could have belonged to a statue, inasmuch as it is part of a Term, and, in the next place, it is equally evident that it is not Virgil, but a young Bacchus, or some similar mythological character.

The *Ponte di San Giorgio* crosses the entire lake, and is upwards of 2500 ft. in length. It was built in 1401, and was anciently covered like a Swiss bridge. The view of Mantua from hence, towers and cupolas, and the great mass of the castle, is peculiar and fine.

The *Palazzo del Diavolo*, now having a dreary, deserted, and haunted look, is said to have been built by the fiend in the course of one night, he having been constrained thereto by the divining rod of hazel, which in Germany used to be employed for the discovery of treasures. The exterior was beautifully painted by *Pordenone*, but it is now cut up into shops and dwellings, and has little remarkable except its name. Near the *Palazzo del Diavolo* is the theatre built by *Cauvinca* in the Corso di Porta Pradella, a fine wide street leading to the gate of the same name, a handsome modern construction and through which passes the road to Cremona.

The *Piazza Virgiliana* was formed out of a swamp, drained and planted by the French; it is yet dark and rather dreary. At one end is the *Anfiteatro Virgiliano*, built of stone in 1820, as a private speculation for shows and games.

A short distance from Mantua a few hundred yards beyond the Porta Pus-

terla is the *Palazzo del Tè*. Various accounts have been given of the origin of the name of this palace, but the only one which seems to deserve credit is that of Gabrieli Bertolazzo (the author of a description of Mantua, the 2nd edition of which appeared in 1628), who ascribes it to the form of the roads and avenues by which it was approached, and which were so arranged as to produce the capital letter 'T'. All the old authors, beginning with Vasari, write it del T, and not, as in modern times, del Tè; which affords a confirmation of this view. The Palazzo consisted originally of stables, and the Marquis Federigo Gonzaga intended to make this building an unpretending country-house, with one single large room besides the necessary accommodation; but Giulio, in acquitting himself of his commission, showed so much taste, that the Marquis decided upon transforming and extending the new house into a splendid palace, and thus gave Giulio the opportunity of applying, in harmonious combination, his powers as architect, painter, and sculptor. Giulio executed this great work, with the assistance of his skilful pupils Primaticcio, G. B. Pagni, and Rinaldo Montovano, in the short space of five years. The principal building, with the large court in the centre, forms a square, each front being about 180 ft. outside, and about 120 ft. in the court. The order of architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible. The hall opposite the principal entrance leads over a bridge into an extensive parterre, which ends with a semicircular wall, portioned out into 15 niches, probably for statues. At each extremity of this wall was an exquisite apartment of small dimensions, composed of a grotto and a *loggia*, with which a small flower-garden is connected. Of these the one on the l. is still in a tolerable state of preservation: the other was destroyed more than a century ago, by being used as a guard-house.

The principal rooms of the palace

are the following in the order in which the visitor is shown over them:—

Small apartment on left of entrance, with plaster reliefs by Primaticcio and his scholars.

Camera de' Cavalli.—Portraits of Gonzaga's stud. This is the oldest part of the building, and that which gave such delight to Giulio Romano's patron. The ceiling, which is of wood, is finely carved in compartments. "I was struck with the great truth shown in the imitation of the horses, six in number, of the natural size, painted in this room. The two bays are nearly as perfect in preservation as could be desired, while the three white, and remaining one, an iron grey, have suffered much. These are said to have been also painted by the pupils of Giulio Romano, B. Pagni and Rinaldo Montovano, from the designs of their master."—*S. A. Hart, R.A.*

Camera di Psiche.—Rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche from Apuleius. "Subjects of deep pathos, of sublime allegory, are here treated with the hand of a master, in all that relates to poetic imagination and invention in design. The pictorial is wanting to render them agreeable, though it is in this room that Giulio Romano has evidently put forth his strength in force and depth of colours, and in effects of light and shade, particularly in Psyche offering her fruits and flowers to Venus, in her receiving the grapes, in the discovery of Cupid by Psyche, and in some of the beautifully composed figures of the lunettes. These pictures are in oil, and therefore he could work on them to effect more fully than in fresco, and they are so treated, but are far too black. The large pictures below are in fresco, and are rich indeed in the important qualities of imagery, invention, and design, but woefully wanting in colour, effect, and harmony."—*Prof. Phillips, R.A.* "G. Romano's pupils, Benedetto, Pagni, and Rinaldo Montovano, are said to have painted the ceiling in oil from the designs of their master. These paintings are turned black and heavy, espe-

cially in the shadows; a remark which cannot with equal truth be applied to the subjects in the room beneath in fresco, in which not more than a certain depth is indulged in, calculated to give space and light to the apartment. The ceiling, on the contrary, looks low."—*S. A. Hart, R.A.*

Camera de Cesari contains 2 frescoes, by *Giulio Romano*: Alexander discovering the writings of Homer, and Scipio restoring the wife of Mardonius.

Camera di Fastonte.—So called from the oil-painting of the fall of Phaeton, in the vault. The distribution of this small room is as tasteful as its execution is exquisite.

Camera del Zodiaco, o dell' Astro-nomia.—On the ceiling, in stucco, are the winds and the 12 signs: the occupations of the seasons are painted in 16 medallions.

The *Loggie of Entrance, or Atrio*.—Passages from the life of David, executed by Giulio's scholars. The medallions by *Primaticcio*. A cannon-shot fell through the vaulting during the siege of 1796, injuring the frescoes.

Sala de' Stucchi, in which there is a double frieze executed by *Primaticcio*, from designs of *Giulio Romano*, representing the triumphal entrance into Mantua of the Emperor Sigismund in 1433, who the year before had created Gian Francesco Gonzaga Marquis of Mantua. The arched ceiling is equally rich in stuccoes.

Sala de' Giganti.—The most celebrated of the series: it was chiefly executed by *Rinaldo Montovano*, a small portion only was the work of *Giulio Romano*, who gave the designs. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions, terror, danger, and impending death, cover the four walls, down to the very floor. The giants in the foreground are represented 12 or 14 ft. high. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly; and Lanzi considers him as rivaling Michael Angelo. Others have thought that they have been praised

far beyond their deserts. "Colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work, which ought not to be visible. This unpleasant effect is produced in the 'Sala de' Giganti,' by Giulio Romano, at Mantua."—*Eastlake*.

"The hall of the Giants would occupy a month to understand, or convey thoroughly the quantity of matter, of feeling, of allegory, and poetry which it contains. . . . The taste of the work is displeasing, and unfit for the adornment of a palace: but the power of imagination exhibited in it is of the most extraordinary kind. Most of the figures are of superior order in action and in form, though some are coarse and offensive. The grouping is often exceedingly beautiful, particularly so in that of Cybele, Ceres, Hercules, Mercury, &c., but the only head that has any pretension to beauty is that of Juno. In general they are unfavourable imitations of the antique, from which he has drawn largely. To the colouring I am unwilling to give the name it merits. Harmony has no share in it; there is no general arrangement of light and dark; the whole is broken into parts; purples, yellows, greens, reds, in full force, are relieved off cold gray clouds, some of them even purple. The Hours staying the progress of the horses of Apollo are perhaps in the most perfect style of painting, as to colours and effect, of the whole."—*Prof. Phillips, R.A.*

For routes from Mantua to Parma see Rte. 36 of this Handbook, and to Modena and Bologna, Rtes. 1 and 3 in Handbook of Central Italy.

ROUTE 23 a.

MANTUA TO PADUA AND VENICE.

8½ posts. 77 m.

Quitting Mantua by the *Porta di San Giorgio*, the road continues among

the marshy waters; but the soil shows great fertility.

Stradella.

Suzano.

Castellaro.

Bonferraro.—In the church is a painting of the Immaculate Conception, by *Casti*, a good second-rate artist. Cross the *Tartaro*, upon the l. bank of which is

1½ *Nogara*, a good-sized town. Of the once strong and celebrated castle some ruins remain: it has some interest from its connection with the history of the Emperor Henry IV., who sought refuge in it during his contests with his son Conrad. The town has some good buildings.

Palazzo Marogna has a fine gateway; and parts of the walls are painted by *Brusaporzi*. The ancient churches of *San Silvestro* and *San Pietro* are both remarkable; but the latter has been modernised.

Sanguinetto: here also are the remains of a feudal castle.

Cerea, a large straggling town, of near 6000 Inhab. once an independent community, with the remains of an ancient castle. In the church of the *Vergine del Carmine*, is a good specimen of *Brusaporzi*.

1½ *Legnago*, situated upon the Adige. pop. 6000. The fortifications are remarkable, as having been in part planned and executed by *Sanmicheli*, the architect, who most contributed to the invention of the art of modern military fortification. One of the gates designed by him, and of great beauty, has been pulled down, and partly rebuilt in another situation.

Bevilacqua; the head or capital of an ancient feudal barony. The castle was built in 1354, by the Count di Bevilacqua, who obtained a grant of the fullest rights of sovereignty; and who intended to render his "Rocca" worthy of his authority. It became a position which was often contested, and hence, after the peace of Cambrai (about 1517), its then owner, Giovanni Francesco Bevilacqua, caused it to be dismantled and partly demolished. The portion of the fabric which remained,

including 4 towers, was converted into a splendid palazzo. The great cortices and the massy ornaments of rustic work unite picturesquely with the towers and drawbridges that yet subsist. The statues and architectural ornaments are beautifully executed; but the whole is exceedingly dilapidated, having suffered much during the revolutionary wars.

1½ *Montagnana*, a small town (pop. 8200) but remarkable as presenting a fine specimen of ancient fortification, vast walls and lofty towers, all of the finest brick. The circuit towers are open towards the town: those which flank the gateways are lofty. A cross *fleurée* and *bottonée* appears conspicuously over the portals, and may enable the heraldic antiquary to trace by whom they were erected. In the town are several fine ancient churches. One in the great Piazza is of the Italian-Gothic of the 14th centy., partly altered into the cinque-cento style. The road from Montagnana to Este is heavy and sandy, in consequence of which the postmaster is entitled to add a third horse. The country, however, continues as rich as possible; vines in festoons, hemp with stalks as tall as small trees, and gourds of great diameter.

Saletto.

Ospedaletto. The fine ranges of the Euganean hills begin now to open more and more upon you as you approach

1½ *ESTE.*—(*Inn*: La Speranza, a small quiet house, clean and good.) Beautifully situated near the *Monte Murale* (perhaps so called from its form), one of the advanced *buttresses* of the Euganean range. The "*Rocca*," or Castle of Este, is a fine and almost perfect building; a noble dungeon tower, with frowning embrasures and battlements, and standing at least upon the site of the original fortress, the seat of the family of Este, so celebrated in history. Alberto Azzo (born 996) must be considered as the more immediate founder of the house. The ancestry of Alberto may be distinctly traced in history to Bonifazio Duke of Tuscany, in 811. Poetry carries us much higher. The magician, in the

vision of the enchanted shield, enables Rinaldo to behold Caius Attius as his remote ancestor:—

“Mostragli Caio allor, ch' a strane genti
Va prima in preda il già inclinato Impero,
Prendere il fren de' popoli volenti,
E farsi d' Este il Principe primiero;
E a lui ricoverarsi i men potenti
Vicini, a cui Rettor faceva mestiero,
Poesia, quando ripassi il varco noto,
A gli inviti d' Honorio il fero Goto.”

Alberto Azzo was twice married. His first wife was Cunegunda, a princess of the *wralt* Suabian line, by whom he had Guelph Duke of Bavaria (succeeded 1071), and from whom all the branches of the illustrious House of Brunswick are descended.

Fulco I., Marquis of Italy and Lord of Este, the son of Alberto Azzo, by his second wife Garisenda, daughter of Herbert Count of Maine, was the founder of the Italian branch, to which the dukes of Ferrara and Modena belonged, until the extinction of the male line at the end of the last century.

The present Duke of Modena, who is of the House of Hapsburg, represents the House of Este in the female line. The grandmother of the present Duke, Maria Beatrice, being the last descendant of the Italian branch.

The town of Este, hard by the castle, now contains about 9000 Inhab. It has a Lombard aspect; most of the houses are supported by picturesque arches. The exterior of the church of *San Martino* bears the appearance of high Romanesque antiquity; but the interior is modernised. The campanile, in the same Romanesque style, inclines as much as the leaning tower of Pisa. A fine belfry tower, with forked battlements, and a *Dondi* clock (see *Padua*) of the largest size, adds to the antique adornments of the town. The hills all the way from beyond Este, sometimes nearer to, and sometimes more distant from the road, are very picturesque.

1 *Monselice*, a small town commanded by a *rocca*, or castle, even more feudal in aspect than Este. Pop. 5400. It stands upon a noble rock. It has no dungeon, but long ranges of curtain walls with stepped battle-

ments, studded with bold crenellated towers. They ascend and descend the hill sides, intermingled with the richest vegetation. These ruins abound in vipers. All the country through which the road passes is exceedingly rich, but intersected by muddy canals. Monselice is the best point from whence to diverge from the main road to *Arqua*. The postmaster considers himself entitled to charge one post and a half, out and back, for this excursion, although the distance is less than 5 m.; but if the traveller professes indifference, then the postmaster will be contented with 1 post, going and returning included.

Excursion to *Arqua*, or *Arguato*. This place is beautifully situated amongst the Euganean hills; here Petrarch retreated, dwelt, and died. The house shown was, no doubt, his habitation, for as far back as 1650 the tradition was firmly believed: the paintings on the walls, of which the subjects are taken from his poems, date in the preceding centy.; and there is nothing in the architecture of the house (Petrarch died in 1374) inconsistent with the story. It is inhabited by a farmer, and is somewhat dilapidated, but not in decay. Here is Petrarch's chair, and his inkstand, in which you may dip your pen and add to the nonsense in the album. Petrarch's cat or "*miccia*," as he used to call her (and as all cats are still called in Italy), is here, stuffed, and in a small niche. The tomb of the Laureate, supported by four low pillars, stands in the churchyard. It is of red Verona marble; and was raised by Francesco Brosano, the husband of Francesca, one of the illegitimate children of Petrarch. Above is a bronze bust, placed there in 1677. The *Pozzo di Petrarca* is said to have been dug at his expense for the use of the town. Near Arqua is a spring, called (from the present viceroy) the *Fonte del Vicerè Rainieri*: its waters are strongly sulphurous. Very good figs and wine (for this country at least) grow near Arqua, and may be had at the little *osteria* in the town.

Battaglia, close to the high road,

upon the canal of Monselice, has some thermal springs, which are much visited. Near this place is the ancient castle of *Catajo*, which was bequeathed by its former proprietor, the Count Obizzo, to the Duke of Modena, upon condition that he should keep it in its present state. "The old part of the castle may always be seen; it contains some frescoes, said to be by *Paul Veronese*. The designs are possibly by him, but the frescoes must have been executed by his scholars; they are very careless and slight."—*C. W. C.* The museum, which is very extensive, contains a vast collection of old armour and weapons, ill-arranged early inscriptions of the church, and some curious antiques and relics.

Abano may be visited either from Padua or from Monselice, being at an equal distance, about 6 Eng. m., from both. There are two very fair inns here, especially during the summer season, the *Albergo dell Orologio* and *le Due Torri*. Its baths have retained their celebrity from the time of the Romans; medals and other remains of antiquity are found here in abundance: the place is also remarkable as being the birthplace of *Livy*, and also of the physician and reputed necromancer *Pietro d'Abano*, in whom the Paduans take almost equal pride. (See *Padua*.) "This village is about 3 m. from the Euganean Hills; and the houses occupied by those who resort to this place for the benefit of its muds and waters are yet nearer, all situated in an extensive plain: from this rises a sort of natural *tumulus*, of a figure nearly circular, of about 15 ft. high, and, I should think, above 100 in circumference. It appears to be of the same sort of composition as the neighbouring hills, consisting of materials indicative of a volcanic origin."

From this mount burst 2 or 3 copious streams of hot water, which are capable of boiling an egg hard at their source. A part of these serves to fill the baths and pits for heating the muds; a part loses itself in cuts and wet ditches, amidst the meadows; and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

N. Italy—1854.

The meadows, which are of a surprising richness, extend about 2 m. without interruption, when they are broken by an insulated hill, entirely covered with trees, brushwood, and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and the character and position of their strata, show evidently that they were once links in the Euganean chain.

There are other springs of the same nature, and having all of them more or less of medicinal virtue; which procured this place the ancient name of *Aponon*, apparently derived from a privative, and *ponos*, pain.

"It is celebrated for its muds, which are taken out of its hot basins, and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and, at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The most obvious of these, to an ignorant man, are salt and sulphur. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied, an operation which very much resembles the taking a cast, they retain their heat without much sensible diminution for three quarters of an hour, having the effect of a slight *rube-facient* on the affected part, and producing a profuse perspiration from the whole body; a disposition which continues more particularly in the part to which they have been applied, when unchecked by cold. Hence heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but
L

serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibility.

"There is, no doubt, great fanaticism in this part of Italy respecting the virtues of these muds, which are here considered as applicable to many cases in which it would be ridiculous to suppose they could be efficacious. On the other hand, there seems to be as much perverse incredulity amongst medical men on the other side of the Alps, always excepting our own, who, without rejecting the possibility of the thing, seem (at least those I have known) very discreetly to suspend their belief."

—*Rose's Italy*, Since Mr. Rose visited the place it has been much improved. A range of handsome bath-buildings has been erected, with all needful accommodations for visitors; a good *restauration* and *café*. There are 16 baths well fitted up, besides those for the poor. The thermal springs in this district are very numerous. Besides those at Abano, there are others at *Ceneda*, *Monte Gotardo*, *San' Elena*, *San Pietro Montagnone*, *Monte Grotto*, *San Bartolomeo*, *Monte Ortone*, *San Daniele in Monte*.

The road from *Monselice*, which we now rejoin, continues along the E. bank of the canal, passing on l. the *Villa Obizzi* at *Catajo*, belonging to the Duke of Modena, which contains a collection of ancient marbles. Farther on we pass *Battaglia*, a large village, celebrated for its baths, which are much frequented in July and August: with a good hotel (*Albergo di Battaglia*): there are several handsome villas in the neighbourhood: 6 m. afterwards we reach *Padua*.

ROUTE 24.

MILAN TO CHIARI AND BRESCIA.

7 posts; actual distance, 62 m.

The first part of this route, as far as *Treviglio*, and the latter part from *Coccaglio* to *Brescia*, may now be performed by Rly.

The post road runs by

1½ *Cascina de Pecchi*. See next Rte.

Cassano, full of silk-works. There are some ruins of an ancient castle. *Cassano* occupies an important military position on the *Adda*, at which were fought two sanguinary battles, between *Vendome* and Prince *Eugene*, in 1705, and between *Suwarrow* and *Moreau*, the 27th April, 1799.

Cross the *Adda* by a fine bridge.

Gropello, 2 m. on l., a villa belonging to the Archbishop of Milan, built from the designs of *Pellerini*.

Treviglio 1½: a town of 6500 Inhab. The church is rather a remarkable building, and there are some good second-rate pictures in it. Diligences, corresponding with the Rly. trains, run daily between *Treviglio* and *Bergamo*.

Caravaggio, 3 m. from *Treviglio*, a good-sized borgo, of about 6000 Inhab. In the principal church are some good paintings by *Campi*, which have been restored by *Dioti*: near the town is the sanctuary of the *Madonna*, built in 1575 from the designs of *Pellegrini*. The name familiarly known to everybody from the two great painters both called "da *Caravaggio*," from this town, the place of their birth; namely, *Polidoro Caldara*, the scholar of *Raphael*, and *Michael Angelo Merigi*, who has sometimes been compared to the *Michael Angelo*.

Mozzonica, near the river *Serio*, a small village, ruined in the middle ages.

1½ *Antignate*, beautifully situated.

Calcio, on the r. bank of the *Oglio*, once a small and independent community, and still a flourishing place.

1 *Chiari*, a town of 10,000 Inhab., whose ruined walls mark its ancient importance. Many Roman remains are found here. The principal church is a building of considerable size. Much trade is carried on, especially in silk. Beyond *Chiari* is

Coccaglio, from which the Rly. to *Verona* and *Venice* is now open.

1 *Ospealettto Stat.* } See next Rte.
1 *Brescia*.

ROUTE 25.

MILAN TO BERGAMO AND BRESCIA.

8½ posts. Milan to *Brescia*, actual distance, 72 m. A Rly. from *Monza*

to Bergamo is now in progress, and will be opened in 1855; it is to form, with the line now in progress from Bergamo to Coccaglio, the commencement of the great line from Milan to Verona, Venice, and Vienna, the present branch to Treviglio being the root of that to Cremona, Mantua, and the districts lying near the Po.

Milan to Bergamo, 29 m.

The post road is rather longer than that by Chiari; but Bergamo is an object of much interest.

There are public conveyances daily to and from Bergamo, both by the direct post-road, and from the Rly. station at Treviglio.

Quit Milan by *Porta Orientale*.

Crescenzo, a pleasant village, with many villas and gardens.

1½ *Cascina de Pecchi*. This is a famous cheese district, of less extent than that about Lodi, but nevertheless of considerable importance. The cheese is called *Stracchino*. The road continues as far as *Le Fornaci*, near the canal of the *Martesana*. This canal was first excavated in 1457, by Francesco Sforza; but the levels being ill calculated, it was nearly useless. Leonardo da Vinci was afterwards called in, and he gave plans and surveys for improving the cut: and when the duchy was occupied by the French, Francis I. assigned 5000 zecchins annually for the works. In the 16th cent., under Philip II. of Spain, other plans and surveys were made; but the *naviglio* was almost entirely re-excavated in 1776.

Gorgonzola, a flourishing borgo, with a new church and cemetery. Here the Milanese suffered a signal defeat from Frederick Barbarossa in 1158, a little before the destruction of Milan; and here King *Heinz*, whom the Italians call *Enzio*, the illegitimate son of Frederick II., was taken prisoner (1245) by the Milanese, but released upon his swearing that he never again would enter their territory, an escape which only renewed for him the captivity in which he expired. At Gorgonzola the best *stracchino* is made. This rich cheese is made from cream and unskimmed cows' milk. It derives its

name from having been originally made from the milk of the cows of the migrating herds, called *bergamini* (perhaps from the German word *berg*, a mountain), which came down from the mountain pastures (*alpi*) in the autumn, to feed during the winter in the plains, and who arrived *stracche*, tired. Since the consumption has become very great, it has been made also from the milk of cows which pasture always in the plain country. Two sorts are made, one in a square form, which is eaten fresh, or when not more than 6 months' old; the other round, and of a considerable size, which is kept from 3 to 12 months. It is valued in proportion as it is duly streaked and spotted with green marks, called *erborine*, and which are produced by mixing the curd of one day with that of the previous day. Although a mild rich cheese at first, it becomes very strong by keeping. Old *stracchino* is greatly esteemed: the *quartirolo stracchino* churned in the fall of the year, and made from the milk of the herds which have descended from the mountains to pasture where the Parmesan is not made, is of less value than the summer cheese. The *stracchino* is sold fresh at about 1 fr. the great pound, *i. e.* about 5*d.* a lb. avoirdupois. It is estimated that the cow which yields the milk for *stracchino* affords a double gain to that yielding the Parmesan cheese.

Fornaci: here the road branches off on the rt. to *Cassano* and *Treviglio*, the road to *Bergamo* runs on to *Vaprio*, in a beautiful situation on the *Adda*: the country around is studded with villas and palaces. One of these, belonging to the Duke of Melzi, is interesting on account of its containing a remarkable painting executed, as it is said, by *Leonardo da Vinci* when he resided here. It is a colossal Virgin, now extending through two stories of the dwelling. There is much beauty in the figure, and it has been attributed, upon old authority, to Leonardo; yet many doubt the tradition, on account of the unusual size.

The Villa Castelbarco, at Monisterolo, near Vaprio, is worth a visit.

Cross the *Adda*: *Vaprio* and *Como*
1 2

nica are only divided by the Adda. The handsome bridge which existed here was destroyed by the Sardinian army in their retreat in 1848.

1 *Canonica*. (*Inn*: Albergo de' tre Rè.) From this point the views become very beautiful. Bergamo is seen on its hill, crowned by its domes and lofty towers; and in the foreground the landscape is of exceeding richness. Here is one of the old clocks, striking only to six, which are now very rare in this part of the country.

Boltiere.

Osio di Sotto.

Guzzaniga.

1½ BERGAMO: if to the upper town an additional quarter of a post is charged. *Inns*: in the lower town, La Fenice; civil people, but not particularly clean. L'Albergo d'Italia, "comfortable in some respects, but rather high in its charges." There are diligences to Brescia daily, at 10 A.M. and 10 P.M.: also to Treviglio, corresponding with the Rly. trains there, and to Milan.

This flourishing city, which contains upwards of 30,000 Inhab., consists of an upper and a lower town, the latter called the Borgo of *San Leonardo*, perhaps half a mile distant from one another. The road passes through the latter; travellers rarely ascend to the former, in which the most interesting objects are contained.

Many German Swiss are settled in the lower town, and this is the only part of Lombardy where mixed marriages are allowed.

The city of Bergamo, the *Pergamus*, stands upon a steep and lofty hill. This position was strongly fortified by the Venetians. The view from these ramparts is fine. It commands Como to the N., and its mountains in the distance, nearer the *Resegone* chain; on the S., the level plain of Lombardy, with the *Borgo* in the foreground. The main street winds up and round the hill: nearly the first object which you see in the ascent is the beautiful but desecrated church of *San' Agostino* in the Venetian-Gothic style, the first of this species on this side of Italy.

The houses of the *Città* are solid and lofty: narrow streets and narrow *vicoli*, the sides often joined together by arches. In every part of the *Città* are vestiges of the middle ages—pointed archways, cortiles surrounded by arcades upon massy columns, seen in perspective through the gateways. The *Città* is almost wholly inhabited by the ancient Bergamasc nobility, who, as in other ancient continental cities, keep themselves apart from the traders of the Borgo. Amongst themselves they keep up exclusively the use of the Bergamasc dialect; a dialect scolding in its tone and accent, and the most inharmonious of northern Italy.

Harlequin, according to the traditional cast of the ancient Italian drama, is a Bergamasc, and was an imitation of the manners, accent, and jargon of the inhabitants of the valley of the Brembono.

In the centre of the *Città* is the *Palazzo Vecchio*, or Town-hall, standing upon lofty Gothic arches, with the projecting *ringhiera* and an open staircase on the outside. Here is the statue of Tasso, by which the Bergamasc assert their claim to consider him as their countryman. His father was a Bergamasc, and, compelled by proscription to abandon his native city, his townsmen were afterwards willing to believe that his involuntary absence did not deprive them of the honour of claiming his son, the poet, as their own. Tasso himself seems to have adopted the idea at least, and, amidst his trials, to have been glad to consider Bergamo as his native town.

The unfinished *Palazzo Nuovo* is after the designs of *Scamozzi*: it contains some good pictures by *Salmeggia*.

Through an arch by the side of the Town-hall is seen the church of *Sta. Maria Maggiore*; of which a considerable portion is in the earliest Romanesque style; other parts are much more recent. The columns of the projecting lateral porches rest upon symbolical animals. The N. part was erected by *Giovanni di Campello* in 1360. It is of black and white marble. The southern porch is elaborate, of yellow

and red marble, surmounted by a tabernacle, containing a statue of Duke Lupus, who, in the middle ages, was still in great celebrity at Bergamo. Ranging with this porch is the sepulchral chapel of Bartolomeo Colleoni, rich in marbles and elaborate in its workmanship, and which has been lately renovated. Medallions and statues of Roman emperors constitute the principal decorations. To the rt. of the principal entry, upon a round tower, are some remains of old frescoes. The sacristy, an octangular building, erected, as appears from the inscription, in 1430, is among the earliest examples of the introduction of the Roman or classical style in juxtaposition with Gothic. The dado has pointed arches, but the two upper stories are pure Composite, accurately worked. The campanile, which is upwards of 300 ft. in height, is one of the towers so conspicuous in the view of the *Città*. Within, the church has been modernised: it is painted in fresco, and, on festival days, so draped with scarlet and gold brocade that the paintings which it contains are scarcely discernible. The principal are by *Luca Giordano* and by *Salmeggia*, surnamed "*il Talpino*." This artist (died 1626) was born at Bergamo. The monument of Colleoni was begun by his orders in his lifetime, and completed in 1475, a year after his death. It is the workmanship of *Giovanni Antonio Amadeo*. The bas-reliefs in front of the sarcophagus have great merit. We shall meet Bartolomeo Colleoni again at Venice. The paintings of the roof are by *Tiepolo*. A Virgin by *Angelica Kauffman* is curious as a mark of the decline of art. To this church has been transported the monument of Medea, the daughter of Bartolomeo Colleoni, a masterpiece of *Amadeo*, formerly at la Basella.

In the *Duomo* the fine cupola is a conspicuous object; and the proportions and general character of the building are good. It was designed by *Antonio Filarete*, but has since been much altered. It contains many paintings. There is a curious and ancient Baptisterio, said to be as old as the 5th centy.

Santa Grata is the church of a restored nunnery, which has been newly gilt and decorated. The altar-piece, by *Salmeggia*, 1623, represents the Virgin and several Saints, amongst them *Santa Grata*, bearing the head of Sant' Alessandro. This picture, considered as the masterpiece of the artist, had a journey to Paris. There are some pleasing mosaics in this elegant little building.

Other churches are *Sant' Andrea*.—In the vaulting are frescoes by *Padovanino*—The Virgin and Saints, by *Moretti*. Church of *Sant' Alessandro in Colonna*—St. John the Baptist, by the younger *Palma*. Church of *San Bartolomeo*—A Virgin; one of the best works of *Lotto*.

There is a fine view from the terrace of the Casa Terzi, where the Austrian Emperor Francis lodged, in the upper city.

The lower town, or *borgo*, is the seat of business. An important fair is held here. It begins about the middle of August, and lasts a month. This mart, called the *Fiera di Sant' Alessandro*, which has been known to have been held since the 10th centy., is the Leipzig fair of northern Italy. It is kept in a very large quadrangle, in which are rows of shops, and is not only a very large business, but also a large pleasure fair, to which the gentry of all the country about resort.

Bergamo is celebrated in the annals of music by the number of good singers which it has produced—amongst them *Rubini* (d. 1854) and *Donzelli*.

There is rather a good public library; and a gallery, the *Accademia Carrera*, with a collection of very inferior paintings.

Bergamo contains several good private collections of paintings, not extensive, but select. That of *Count Locheis*, the president of the Academy, was the best. *Count Andrea Verdoa* has some fine things; so also the Signori *Aurelio Casera*, *Ghidini Pavesi*, *Valonia*, *Argonì*, and others.

The situation of Bergamo is remarkably beautiful, and the walks about it are pleasant. The country around is

one of the most renowned in Lombardy for its silk, and the great source of the wealth of its landed proprietors.

Neighbourhood of Bergamo. The province of Bergamo contains some of the most beautiful landscapes in the Lombardo-Venetian kingdom. The soil is of the greatest fertility, and is exceedingly well watered: the river *Serio* is the main trunk of the irrigation of the district, its waters being drawn off to numberless canals.

Travellers by the Stelvio or Splügen roads, who wish to reach Venice without passing through Milan, may conveniently take the road from Lecco to Bergamo. That road is heavy, and with long ascents and descents, but affords pleasing scenery. The post-stations are $1\frac{1}{2}$ *La Cava*, $1\frac{1}{2}$ *Lecco*.

[A pleasant excursion may be made from Bergamo to the lake *Iseo*. A good road to *Sarnico*, which is situated at the end of the lake where the Oglio leaves it, turns out of the high road to Brescia, about half a mile after crossing the *Serio*. The distance to Sarnico is about 18 miles. At rather more than halfway, near where the road crosses the Cherio, *Gorlago* lies about a mile to the l. of the road; it has a church containing some valuable old paintings, and a saloon painted in fresco by *Giulio Romano*, and now used as a hay-loft. About 4 m. before reaching Sarnico, on the rt. of the road, is the old castle of *Calepio*, built in 1430, and finely placed on the steep banks of the Oglio. There is a poorish Inn at Sarnico. The lake Iseo presents some beautiful scenery. The "Monte dell' Isola" rises boldly from its surface. It is very deep, and abounds in fish. The vegetation of the shores is rich, and the olive-tree flourishes in the more sunny exposures. Many fossil remains are found at *Provezzi*; and many towers, castles, and villas are dotted round its shores. The *Palazzo Fenaroli*, at *Tavernola* on the W. shore, opposite to the Monte dell' Isola, commands a fine prospect of the lake and of the small town of Iseo, from whence the lake takes its name.

The lake of Iseo (*Lacus Sevinus*) is the fourth in size of the subalpine lakes of Lombardy, occupying an area of 22 sq. Eng. m. It has the same elongated form as those of Como and Garda, and, like them, fills the bottom of a great transverse valley. Its principal feeders are the Borlezza and Oglio torrents that descend from the Alps through the Val Camonica, and its only exit is by the Oglio at Sarnico; it is 700 ft. deep in some parts, and its surface is 680 ft. above the level of the sea; near its centre is an island, about $1\frac{1}{2}$ m. long, with two villages, Siviano and La Pescheria di Iseo. The climate of the shores of Iseo is nearly the same as that of the lakes of Como and Maggiore, but, from its greater elevation above the sea, of a more alpine character than that of Lago di Garda. The town Iseo has extensive silk-works, and is said to owe its name to a temple of Isis. It is about 7 miles by the footpath along the shore of the lake from Sarnico to Iseo, which is the principal port on the lake, and from whence a steamer (a wretched craft, Sept. 1845) starts daily for Lovere, taking about 2 hrs. to run the distance. There is a tidy Inn at Iseo, by the water-side, kept by Angelo Ferrari. At the foot of the mountain, nearly opposite to Iseo, to the northward, is *Predore*, where are plantations of orange and lemon trees.

Lovere may also be reached by a road which turns off to the l., out of the road to Sarnico, about 5 m. from Bergamo, and passes through the baths of Trescorre, where are the palace of Count *Gianforte Soardi*, and a chapel painted entirely and most beautifully by *Lorenzo Lotto*. The principal church of Trescorre contains a very fine *Salmeggia*. Hence the road runs up the Val Cavallina by the side of the Cherio torrent, and along the W. shore of two small lakes, Spinone and Gajano. The distance from Bergamo to Lovere by this road is about 26 Eng. m.

Lovere is well known as the residence during several years of Lady Mary Wortley Montagu, who thus describes it in a letter to Lady Bute, her daugh-

ter, dated the 21st July, 1747:—"I am now in a place the most beautifully romantic I ever saw in my life; it is the Tunbridge of this part of the world, to which I was sent by the doctor's order, my ague often returning. I found a very good lodging, a great deal of good company, and a village in many respects resembling Tunbridge Wells, not only in the quality of the waters, which is the same, but in the manner of the buildings, most of the houses being separate at little distances, and all built on the sides of hills, which indeed are far different from those of Tunbridge, being six times as high: they are really vast rocks of different figures, covered with green moss or short grass, diversified by tufts of trees, little woods, and here and there vineyards, but no other cultivation, except gardens like those on Richmond-hill.—The fountain where we drink the waters rises between two hanging hills, and is over-shadowed with large trees that give a freshness in the hottest time of the day." In a subsequent letter she describes part of her residence:—"I have been these six weeks, and still am, at my dairy-house, which joins to my garden. I believe I have already told you it is a long mile from the castle, which is situate in the midst of a very large village, once a considerable town, part of the walls still remaining, and has not vacant ground enough about it to make a garden, which is my greatest amusement. This spot of ground is so beautiful, I am afraid you will scarce credit the description, which, however, I can assure you shall be very literal, without any embellishment from imagination. It is on a bank, forming a kind of peninsula, raised from the river Oglio 50 ft., to which you may descend by easy stairs cut in the turf, and either take the air on the river, which is as large as the Thames at Richmond, or, by walking up an avenue 200 yards on the side of it, you find a wood of 100 acres, which was all ready cut into walks and ridings when I took it. I have only added 15 bowers, in different views, with seats of turf. They were easily made, here being a

large quantity of underwood and a great number of wild vines, which twist to the top of the highest trees, and from which they make a very good sort of wine they call *brusco*. I am now writing to you in one of these arbours, which is so thick-shaded the sun is not troublesome, even at noon. Another is on the side of the river, where I have made a camp-kitchen, that I may take the fish, dress and eat it immediately, and at the same time see the barks, which ascend or descend every day to or from Mantua, Guastalla, or Pont de Vie, all considerable towns. This wood is carpeted in their succeeding seasons with violets and strawberries, inhabited by a nation of nightingales, and filled with game of all kinds, excepting deer and wild boar, the first being unknown here, and not being large enough for the other." More modern travellers do not agree in Lady W. Montagu's enthusiastic description of Lovere, and suppose she must have mixed up in it that of some other sites on or about the lake of Iseo.

Lovere has two large churches with pictures, and a fine cenotaph, by *Canova*, one of the repetitions of that of Volpato, erected by Count Tadini to his son, who was crushed by the fall of an arch. At some distance from Castro, about 2 m. to the S. of Lovere, on the shore of the lake, is a narrow abyss, where the torrent called the *Orrido di Tinazzo* precipitates itself with a roaring noise. It is a very singular place. The road from Lovere to Bergamo is carried along it for several yards on arches; the water below is out of sight. To the N. of Lovere is the *Val Canonica*, through which the *Oglio* flows.

There is a good level road skirting the hills from Iseo to Brescia, a distance of about 15 m.; 3 m. out of Brescia it joins the high road from Bergamo.

The traveller who does not wish to return from Lovere to Bergamo will find a very fair road on the E. side of the lake, through the villages of Pirogne, Sale, and Marone to Iseo, and which from thence joins the high road to Brescia by *Provaglia*. 7

"About 8 m. to the N. of Bergamo is the church of *San Thomaso in Limine*. It stands alone on the brow of a hill from whence there is a beautiful view. Its extreme age is obvious from its external appearance, but it is still in good preservation, for which it is indebted to the firmness and excellence of its construction. No record of the date of *San Thomaso* has come down to our time. The evidence of style, however, places it among the buildings of the 7th century, during which this part of Italy was at rest, and a great zeal for church-building prevailed. The plan is nearly identical with that of *San Vitale* at Ravenna, a rotunda crowned with a cupola. The cupola is not supported by pendentives, but by the walls themselves, assisted by the lateral resistance of the arches of the wings. The pillars are stunted and thick, and their capitals exhibit the usual imagery of the Lombards: the manner of construction of the walls is in their style. The Lombards were fond of the circular, or octagonal form, and employed it in their churches as often as they did that of the Basilica. If the round form is to be adopted there can hardly be found a more graceful model than is afforded by *San Thomaso*." — *G. Knight*.

Some other pleasant excursions may be noticed. There are many fine feudal castles dotted about the country on all sides, memorials of the feuds of the Guelphs and Ghibellines; such as the *Castello de Trezzo* upon the Adda, about 12 m. by the road to the S.W. of Bergamo, and many others to the eastward of Bergamo, near the lake Iseo. The *Santuario d'Alzano*, 4 m. from Bergamo to the N.E., at the beginning of the Val Seriana, has fine paintings, sculptures, and intagliatures.]

Returning to the post-road from Bergamo to Brescia.—The deep red soil is irrigated by the canals which constantly skirt the road; the water is turbid, and usually of a dark reddish hue; it flows rapidly, and there is not that dark marshy aspect which may have

been remarked on the Lodi and Pavia sides of Milan.

3 m. from Bergamo the *Serio* is crossed, at the picturesque village of Seriate. 5 m. beyond Seriate, at the village of Canzona, a road branches off to the rt., leading to Martinengo and Romano. About 2 m. along this road is *Castel Malpaga*, built on Roman ruins by Bartolomeo Coleoni, still retaining gateways and drawbridges; the inside is full of old historical frescoes—one saloon filled with the best frescoes by *Carianni*, the pupil of *Giorione*, representing the visit of Christian II. of Denmark to Bartolomeo, highly interesting for the costumes.

About 2 m. W. of Malpaga, on the other side of the *Serio*, is a chapel called *La Basella*, formerly containing a masterpiece by *Amadeo*, a sepulchral monument of Medea, the only child of Bartolomeo, which is now in the church of *Sta. Maria Maggiore* at Bergamo.

2 m. beyond Malpaga towards Martinengo is a curious belfry, rich in architecture and sculpture, by *Cagnoli*; and one of the masterpieces of this architect, the Rotonda at *Ghisalba*.

Returning to the high road, the first post-station out of Bergamo is

1 *Cavernago*, where are the splendid palace and gardens of Count Martinengo.

1 *Paluzzolo*, very pleasantly situated: the view from the campanile is exceedingly fine, extending to the Duomo of Milan and the tower of Cremona.

Coccaglio: the mountain above it (*Monte Orfano*) commands a noble view. Here at present commences the Rly. to Verona.

Rovato: the birthplace of the painters *Moretto* and *Richino*.

1 *Ospedaletto*. (*Stat.*)

1 BRESCIA (*STAT.*): just outside the Porta Sant' Alessandro. (*Inns*: Albergo Reale della Posta, in the Contrada Larga, very fair; le due Torri, in the Piazzetta della Pallata, civil and attentive people. Il Gambaro, resorted to by Italian families. The stables in the inns here render them all disagreeable.) This is a fine and flourishing city, now

containing 35,000 Inhab., and appearing very prosperous. "*Brescia l'armata*" has been anciently celebrated equally for the strength of her fortifications, the valour of her inhabitants, and the excellence of the arms and weapons here manufactured. The Brescians have probably not degenerated from their ancestors; but the fortifications are dismantled and the manufacture has declined, though it is yet carried on to a great extent in fire-arms of an inferior quality in the adjacent *Val Trompia*. — Brescia has 5 gates: 1, Porta di Milano, leading to Milan—2, San Nazzaro to Crema, near which is the Rly. Stat.—3, San Alessandro to Cremona—4, di Verona to Verona and Mantua—5, Porta della Montagna to Val Trompia, and the mountain valleys. — Brescia was anciently considered as one of the most opulent cities of Lombardy, second only to Milan. But the capture of the city by Gaston de Foix, the "gentil Duc de Nemours," the nephew of Louis XII. (1512), inflicted a blow upon its prosperity from which it never recovered. When in pursuance of the League of Cambrai the French overran the Venetian states, Brescia fell like the rest of the Venetian possessions, but was recovered by the vigour of the Count Luigi Avogadro. The inhabitants detested the French, and the standard of St. Mark being hoisted the whole district was in a state of insurrection. The castle, however, was still held by the French, and Gaston de Foix marched against Brescia with an army of 12,000 men, the flower, says the 'Loyal Serviteur,' of French chivalry. Amongst them was the "Chevalier sans peur et sans reproche," the celebrated Bayard, who, in the attack of the breach by which the French entered, received a wound which he thought to be mortal. The French poured in, and the city was taken by storm; the Venetian troops made a desperate but ineffectual resistance in the "*Piazza del Broletto*" to which they retreated, and the inhabitants emulated the soldiers in valour. The city was given up to pillage, and the French, the "flower of

chivalry," under the guidance of the "gentil" Gaston de Foix, truly termed by Sismondi the most ferocious of the chieftains who ever commanded an army, indulged during seven days in pillage, lust, and slaughter. The French boasted that 46,000 of the Inhab. perished.

The spirit of the warfare may be illustrated by two celebrated passages in the history of the siege of Brescia, — the *escape of Tartaglia* and the *generosity of Bayard*. Amongst the crowds who vainly sought refuge in the churches was a poor woman of the lowest class with a child in her arms. The French chivalry cut at mother and child, and the boy received in the arms of his mother five sabre wounds; his skull was fractured and his upper lip split. In spite of this treatment he lived, yet the wound in his lip was so severe that he never fully recovered his speech; hence he was called *Tartaglia*, or the stutterer: but his memory has been preserved, not by the injuries which he shared with so many others, but by his talent as one of the greatest mathematicians of the age, and discoverer of the method of solution of cubic equations.

With respect to Bayard, he was placed by 2 archers upon a door torn from its hinges, and carried to the best-looking house at hand, believed to be that of the Cigola family. Its owner was "a rich gentleman who had fled to a monastery; but his wife and 2 fair daughters remained at home, in the Lord's keeping, and were hid in a hay-loft under the hay." The mother, when she heard the knocking at the wicket, opened it, "as awaiting the mercy of God with constancy;" and Bayard, notwithstanding his own great pain, observing her piteous agony, placed sentinels at the gate, and ordered them to prohibit all entrance, well knowing that his name was a defence. He then assured the noble lady of protection, inquired into her condition, and, despatching some archers for her husband's relief, received him courteously, and intreated him to believe that he lodged none other than a friend. His wound confined him for 5 weeks, not was it

closed when he remounted his horse and rejoined the army. Before his departure, the lady of the house, still considering herself and her family as prisoners, and her mansion and whole property as the lawful prize of her guest, yet perceiving his gentleness of demeanour, thought to prevail upon him to compound for a moderate ransom, and having placed 2500 ducats in a casket, she besought his acceptance of it on her knees. Bayard raised her at the moment, seated her beside himself, and inquired the sum. He then assured her that if she had presented him with 100,000 crowns, they would not gratify him so much as the good cheer which he had tasted under her roof; at first he refused to take them, but upon her earnestly pressing him, and seeing "that she made the present with her whole heart," he requested permission to bid adieu to her daughters. "The damsels," says the 'Loyal Serviteur,' "were exceedingly fair, virtuous, and well-trained, and had greatly solaced the good knight during his illness by their choice singing, and playing on the lute and virginals, and their much-cunning needlework. When they entered the chamber, they thanked him with deep gratitude as the guardian of their honour; and the good knight, almost weeping at their gentleness and humility, answered:—'Fair maidens, you are doing that which it is rather my part to do, to thank you for the good company which you have afforded me, and for which I am greatly bound and obliged to you. You know that we knight-adventurers are ill provided with goodly toys for ladies' eyes, and for my part I am sorely grieved not to be better furnished, in order that I might offer you some such as is my duty. But your lady mother here has given me 2500 ducats, which lie on that table, and I present each of you with 1000 in aid of your marriage portions; for my recompence I ask no more than that you will be pleased to pray God for my welfare.' So he put the ducats into their aprons, whether they would or no: then turning to the lady of the house, he said, 'These remaining 500

ducats I take, madam, to my own use; and I request you to distribute them among the poor nuns who have been pillaged, and with whose necessities no one can be better acquainted than yourself: and herewith I take my leave!' After having dined, as he quitted his chamber to take horse, the two fair damsels met him, each bearing a little offering which she had worked during his illness; one consisted of 2 rich bracelets woven with marvellous delicacy from her own beauteous hair, and fine gold and silver threads; the other was a crimson satin purse embroidered with much subtilty. Greatly did the brave knight thank them for this last courtesy, saying that such presents from so lovely hands were worth 10,000 crowns; then gallantly fastening the bracelets on his arm and the purse on his sleeve, he vowed to wear them both, for the honour of their fair donors, while his life endured; and so he mounted and rode on."

"The booty," says the 'Loyal Serviteur,' "was rated at 3,000,000 of crowns. Certain it is that the taking of Brescia was the ruin of the French cause in Italy: for they had gained so much that a great part of them returning home forsook the war, and were much needed afterwards at the battle of Ravenna." As for the unfortunate city, famine and pestilence followed the ravages of war, and the void of population has scarcely yet been *proportionably* supplied.

The inhabitants of Brescia, and especially of the neighbouring mountain valleys, have always been remarkable for their military spirit and bravery, which were again manifested during the political agitation of 1849. Upon the renewal, by the Piedmontese Government, of the hostilities which had been suspended by the armistice of the preceding year, a general rising of the people of Brescia took place, and putting at their head one of their fellow-citizens, Count Martinengo, they held the town for several days against the Austrian garrison in the castle above and a considerable force detached from Verona for the reduction

of the town. The cannon of the besiegers, aided by the artillery of the fortress pouring shot and shell from the heights, at length compelled them to submit. The traveller as he examines the town will see on all sides traces of the havoc committed by the cannon on its public monuments and palaces.

Brescia is pleasantly situated, and there are lovely views from the heights above the city. It is not far from the torrent Mela, noticed in the verses of Catullus.

"Brixia, Cycenæ supposita speculæ,
Flavus quam molli percurrit flumine Mela,
Brixia Veronæ mater amata mex."

The Mela here mentioned still retains its name, and is supposed to be the river of which Virgil speaks.

..... "tonsis in vallibus illum
Pastores, et curva legunt prope flumina
Mellæ."

Brixia is known to have become a Roman colony, but we are not informed at what period this event took place. It was also a municipium, as ancient inscriptions attest. Strabo speaks of it as inferior in size to Mediolanum and Verona.

The antiquities of Brescia were investigated in the 17th century by the learned Rossi, who describes them in his *Memorie Bresciane*, but who trusted more to his fancy than to his observation. A tall Corinthian column was then protruding through the soil, and Rossi in his treatise gave the drawing of the whole temple to which it had belonged. The column escaped demolition, but no one paid much attention to it except *Girolamo Ioli*, still living in green old age, who from a child was accustomed to wonder at the relic; and, mainly by his persuasion and exertions, the municipal authorities were persuaded to institute a *scava*; and the result was the discovery of the entire portico, and of much of the adjoining structure. The columns, with the exception of the one which so long declared the existence of the rest, are broken at various heights, but the portions remaining are very perfect, and

so are the stairs and the basement, which are entirely in their original state. The latter is composed of upright blocks of marble, one block composing the whole height upwards. The masonry indeed throughout is magnificent. The columns are elegant, both in proportion and execution, and good workmanship is visible in the sharply-cut capitals and mouldings which lie around. Where the outer casing is removed you may observe the bands of brick binding the structure. The architecture has many peculiarities, and, like almost every Roman building of the same era, shows that the architects considered themselves as by no means bound by such rules as those which Vitruvius has laid down. The building is called a temple, and is supposed to have been dedicated by Vespasian to Hercules: but its form seems to indicate that it was intended for some other purpose, perhaps a court of justice; and it is not even certain whether the mutilated inscription upon which the conjecture is founded belonged to the building. Be this as it may, it is raised upon the foundations of an older structure, of which many vestiges may be seen in the passages and vaults included in the basement story. They have tessellated pavements, and the walls are of the "opus reticulatum," over which a fine and hard compact and polished stucco has been laid. Great portions of this remain quite perfect; it was painted in compartments as at Pompeii, and the colours are very fresh. When these passages were opened, the excavators discovered a heap of bronzes, some nearly whole, others broken, but none injured except by fracture, and which had evidently been deposited there all at one time—how or when, it is difficult to conjecture; but the most reasonable supposition is, that, when the emblems of paganism were removed by law from the temples, these were hidden by the adherents of idolatry, and forgotten in the dark vaults in which they were concealed.

A museum has been formed within the walls of the ancient building, to

preserve these objects. The finest work in this museum is the bronze winged statue, which, from its attitude, has been supposed to be either a Fame or a Victory. The shield under the left hand is a restoration; so also is the helmet upon which her left foot rests; but these have, perhaps, been removed, as an intention to remove them was expressed some time ago. The figure is rather larger than life. Her head is encircled by a garland of laurel-leaves, inlaid with silver. The drapery and wings are executed with the greatest delicacy; the latter were cast separately, and a small portion of one is wanting. When discovered the wings were found lying at the feet of the statue, evidently having been taken off for the purpose of better stowing the figure in its place of concealment. The head, the drapery, the elegance of the limbs, and more particularly of the extremities, are as fine as can be conceived. A mould having been taken from the statue, a copy was cast in bronze by the desire of the Emperor of Austria. It is erected at Cùlm. Found together with the Victory, and now in the same room, are six heads, with traces of gilding: one of them is supposed to be the Empress Faustina. Also a small statue, fully gilded, representing a captive, a Barbarian monarch. The workmanship is inferior to that of the Victory.

Portions of harness, with very fine figures in relief.

A female hand and arm, larger than life; very fine.

Many fragments of mouldings and ornaments, some gilt, all of great elegance; and probably decorations of the monument, whatever it was, of which the Victory formed a part.

The inscriptions in the museum are numerous and valuable. The citizens of Brescia began to preserve these remains at an early period; earlier indeed than any other city in Europe. By a special ordinance, passed in 1480, they required that all who, in digging or otherwise, might discover *ancient inscriptions*, should preserve *them*, and fix them on the walls of

their houses, or otherwise place them where they should be the objects of public study. The inscriptions thus brought together would form a large and curious volume: many are early Christian; one is to the memory of a certain Cecilia, who is singularly described as "*Mater Synagogæ Brixianorum*." There are good specimens of Venetian glass and Raphael ware, and several objects of *cinque cento* work presented by liberal citizens of the town. The museum is open daily from 11 till 3.

The architectural fragments are numerous; some exhibit rich varieties of the composite. An Ionic capital has fine angular volutes, according to the modern Italian fashion, commonly supposed to have been invented by Scamozzi. Many other objects of interest are dispersed in the museum:—votive and other altars; a portion of a beautiful mosaic pavement; specimens of pottery and articles of bronze. One apartment is devoted to mediæval antiquities: those of the Lombard era are interesting.—Several columns removed from the partly ruined church of Santa Giulia, with Corinthianized capitals; fragments covered with runic knots, some apparently slabs and door-jambs, one the foot of a cross; a runic cross bisecting an epitaph in Roman characters. Near these ruins are the remains supposed to be part of a theatre. Not much is seen, and they are concealed by a private dwelling-house.

Under another dwelling-house, near the museum, in a kind of cellar, are some Corinthian columns, buried up to their capitals, and supporting architraves sculptured with foliage. These are conjectured to be parts of the Forum. Many other vestiges are found dispersed in the city. The *Monte di Pietà* contains several inscriptions and fragments built up in the walls; and the columns and pavements dug up in various parts of the city attest its ancient magnificence. A folio volume of plates (62) of the most remarkable objects has been published and may now be had at the Museo; a second

volume, containing the inscriptions, is now in preparation.

Brescia has two cathedrals. The *Duomo Vecchio* was built, according to some historians, between the years 662 and 671, by Marquard and Frodoard, two Lombard dukes, father and son, with the assistance of Grimbald King of the Lombards. Others attribute it to a Count Raymond, who governed Brescia under Charlemagne. The walls are of stone; the circuit on the outside is divided by pilasters into 24 portions, surmounted by a brick cornice. This church offers another instance of the preference of the Lombards for the round form. Within there is an insulated peristyle of eight piers, bearing round arches, which help to support the dome, in conjunction with the outer circle of walls. The interior has been much altered. Some curious mediæval tombs are still left.—High up in the wall is the memorial of Lambertus de Bononia, bishop of this see in 1349. A slab tomb remains of Nicolo Durando, Archdeacon of Brescia in 1541; the effigies, in low relief, are expressive.—The sarcophagus of Bishop Maggi is a good specimen of the style prevailing upon the revival of the arts; by its side is the tomb of Cardinal Morosini, by Antonio Carra, a Brescian artist.

The paintings in this cathedral are not first-rate. *Pietro Rosa*, St. Martin dividing his Cloak with the Beggar.—*Bernardino Gandini*, the Guardian Angel.—*Il Moretto*, Abraham and Melchisedec; the Last Supper; St. Luke and St. Mark; Elijah fed by the Angel; and Abraham and Isaac.—*Romanini*, the descent of the Manna, much injured. Over the high altar is also an Assumption, by *Moretto*. Under a glass, and much valued, is a Virgin, by *Pietro Marone*. A very good Giorione has been lately given by Count Arioldi; it represents the virgin and shepherds and is hung up in the Baptisterio.

In the chapel of the Santissima Croce are two large paintings by *Cosale* and *Gandini*: the first represents the miraculous Apparition of the Cross

to Constantine; the second represents "Duke Namo" delivering the ancient crosses, still preserved as relics in this chapel, to the magistrates of Brescia. It is quite uncertain whence these crosses proceed; and inasmuch as the existence of Duke Namo rests only upon the authority of Ariosto and the romancers of the Dozepeers, no great support is gained by the quotation of his name. Yet the curious casket in which they are enclosed does bear unquestionable marks of respectable Byzantine antiquity. It represents Constantine and Helena, their names being written in Greek letters. The crosses are known to have been in the possession of the citizens in 1295. It is supposed by some authorities that they were brought from the East by Bishop Albert, who, in 1221, was the bearer of the Oriflamme, a standard absurdly ascribed to the crusaders. One of the crosses, indeed, is thought to have been the stem of this standard, but it seems much too small for any such purpose. In this chapel are also preserved the pastoral staff of St. Phalasterius, Bishop of Brescia in 384, and several other relics. The interior of the chapel is well painted in fresco by *Sandrini* and *Giugno*. Under the cathedral is the crypt or *scurolo*, supported by 42 columns of fine marble; many of the shafts appear to be ancient: the capitals, which are Lombard, indicate perhaps an earlier style than the superincumbent structure.

The New Cathedral, or *Duomo Nuovo*, was begun in 1604, from the designs of *Giovanni Battista Lantana*, on the site of the baptistery of the *Duomo Vecchio* built by Queen Theodolinda, but the vaulting of the cupola was only closed in 1825. The dome is the *third* in size in Italy; St. Peter's being the first, and that of Brunelleschi, at Florence, the second. The architecture is fine. It has some good pictures by second-rate artists, amongst which are,—*Palma Giovane*, the Virgin, with San Carlo Borromeo and San Francesco; Bishop Maria Georgi, the donor, is introduced as a devotee. In the chapel of St. Phalasterius is the tomb of ura

of St. Apollonius, ornamented with bas-reliefs in three compartments, and in the style of the 15th century.

The archives of the cathedral are rich in ancient manuscripts. The three buildings of the Broletto and the two cathedrals form one side of the piazza. In the centre is a statue allegorical of the city, an armed female. Altogether it is a peculiar scene.

Church of *Sta. Afra*, erected upon the site of a temple of Saturn. This church is rich in frescoes and paintings. The latter were kept together at the period of the suppression of the collegiate establishment by the exertions of the Canon Martinengo.—The frescoes of the roof are by *Bagnadore* and *Rossi*.—The chief ornament of the church is by *Titian*: the Woman taken in Adultery. The colouring is excellent. Whether this picture is entirely by the Titian has been the subject of considerable controversy, and some have attributed it to his son *Orazio*: the prevailing opinion, however, now is, that it is by the father, and amongst his best works. There are two or three repetitions of it in England.—*Paolo Veronese*: the Martyrdom of Sta. Afra. This piece has the name of the Artist, "Paolo Caliarì, V. F.;" it is unfortunately the worse for some restorations.—*Tintoretto*: the Transfiguration and the martyrdom of St. Afra over the altar, under which is the body of the saint.—*Bassano*: the baptism of Sta. Afra: the rite is administered by torchlight by St. Apollonius; and Faustinus and Jovita are distributing the Eucharist. Faustinus and Jovita, who so repeatedly appear in the Brescian paintings, were brothers of a Patrician family, who preached the faith at Brescia whilst the bishop of the city lay concealed during the persecution. They suffered martyrdom, A.D. 121, by the command and in the presence of Adrian.—*Giulio Cesare Procaccini*: the Virgin, San Carlo Borromeo, and St. Latinus.—*Baroccio*: a Pietà.—*Palma Giovane*: the Martyrdom of St. Felix and his Companions,—spoiled by restoration.

This church is one of the most ancient in the city, and has sustained innumerable changes and misfortunes. One cloister, in the style of Sansovino, is good: another is in an earlier style. The crypt is worth a visit from its antiquity.

Church of *San Barnabo*, erected on the site of a temple of Hercules: this is the tradition, and the remains found on the spot confirm it. It was founded in the 14th centy. by Bishop Maggi for the Austin Friars. It is now annexed to a foundling hospital. Paintings: *Palma Vecchio*, Sant' Onophrius the Hermit.—*Girolamo Savoldo*, the Shepherds at the Nativity; one of the best pictures of this rare artist.—*Foppa the younger*: the Last Supper. In the apartment formerly used as the Library are some good specimens of the elder Foppa, in particular the Last Supper.

Church of *San Domenico*, a fine building, of a single nave and richly decorated with frescoes.—They are by various hands, *Sandrinò Fiamminghino* and *Giugno*.—*Romanino*: the Coronation of the Virgin with many Saints introduced: the colouring is excellent.—*Ghitti*: the Resurrection.—*Antonio Gandini*: the Crucifixion, with the three Maries.—*Palma Giovane*, two large pieces; in one are introduced portraits of Pope Pius V., Philip II. of Spain, and the Doge Veniero, returning thanks for the victory gained by their combined fleets over the Ottoman forces 1571. Portraits of their captains are also introduced. The other is allegorical, and represents the deliverance of souls from purgatory by the virtue of papal indulgence.

Church of *San Nazario e Celso*. A suppressed collegiate establishment. The church was rebuilt in 1780; and as an edifice is not remarkable, but it is very rich in paintings. The picture over or behind the high altar, by *Titian*, consists of five distinct subjects, but united into one composition, and executed when he was in the full vigour of his powers.—The Annunciation forms the subject of the first and second pictures.—The third re-

presents our Lord risen; the subject being spread over both compartments. Amongst the figures the painter has introduced, in the lower compartment on the left, the portrait of the provost Averoldo, by whom the picture was presented to the church, together with the patron saints, St. Nazario and St. Celso;—The fourth is St. Sebastian: at the foot of the column to which the saint is bound the painter has subscribed his own name and the date of the work. "Ticianus faciebat, MDXXII."—The last subject is the Resurrection. Another excellent painting in this church is the Coronation of the Virgin, by *Moretto*. Other paintings are, the Nativity, by *Moretto*; our Lord in the Clouds, with the Symbols of the Passover and the Patron Saints of the Church; St. Michael the Archangel, St. Nicholas, and St. Francis.—*Gandino*: St. Rocco.—*Foppa*, the younger: Martyrdom of the Patron Saints, forming the interior of the shutters of the organ; the out-sides are by *Romanino*; Adoration of the Magi.—*Latanzio Gambara*: St. Barbara; in which is introduced the portrait of Pietro Antonio Duero, the provost of the church, by whom it was presented.

Church of *Santa Maria de' Miracoli*, built pursuant to a decree of the city in 1487, in honour of the supposed miraculous painting of the Virgin which it contains, and which was upon the wall of the house of one Frederick de' Pelabroschi, and was bought, house and all, for the benefit of the city. The façade is covered with elegant arabesques, birds, medallions, touched with the utmost delicacy, by *Brignola*, an artist of the 15th century. The interior, supported by candelabra columns, is splendidly decorated with stuccoes and gilding. Paintings: *Marone*, the Assumption; very Titianesque.

San Francesco, founded in 1254; but only a portion of the original edifice remains. The convent was a fine structure. In the precinct of this convent the Brescians took the oath of fidelity to the republic of Venice, March 17th, 1421. Paintings:—*Romanino*, the Virgin and Child, surrounded by St. Fran-

cis, St. Anthony of Padua, St. Bonaventura, and St. Louis, over the high altar.—*Cossale*, the Immaculate Conception, and St. John the Baptist and St. Apollonia.—*Moretto*, St. Francis, St. Jerome, and St. Margaret, dated 1525.—*Francesco da Prato di Caravaggio*, the Marriage of the Virgin, with date 1547. The works of this painter are exceedingly rare. His style is rather that of the earlier school of art, hard and formal, but with great beauty of expression and transparency of colouring.

Church of *St. Agata*, supposed to have been founded by Queen Theodolinda. The walls and roof richly painted by *Sorisene* and *Ghitti*, the figures principally by the latter. Amongst the many other paintings are:—*Foppa Giovane*, the Adoration of the Magi, surpassing any other of his works in colouring and in chiar'-oscuro.—*Callisto da Lodi*, St. Agatha on the Cross, together with St. Peter and St. Paul.

Church of *San Giuseppe*. Paintings:—*Romanino*, the three Maries round the Corpse of the Saviour. The Nativity, St. Catherine, St. Paul, and St. Jerome.—*Moretto*, the Descent of the Holy Ghost. A composition, St. Francis, the Virgin, and a portrait of the donor of the painting.—*Palma Giovane*, St. Anthony of Padua.—*Luca Mombelli*, St. Joseph and St. Sebastian.—*Avogadro*, the Martyrdom of St. Crispin and Crispinianus. Lanzi points out this picture as his *chef-d'œuvre*. In the cloister are some valuable though much-damaged frescoes by the elder *Gandino*, and by *Moretto*.

Church of *San Giorgio*, formerly belonging to a Franciscan convent. Here are to be noticed:—*Bernardino Gandini*, the Martyrdom of the patron Saint.—*Ghitti*, St. George and the Dragon, and another representation of the Martyrdom of the Saint. In the sacristy is an ancient picture of St. George and the Dragon.—*Giovita Brescianino*, a Nativity. Very few of the oil paintings of this able scholar of *Gambara* exist: some say that this is the only one. He also painted the outside of a house adjoining the church.

Church of *San Faustino Maggiore*

one of the oldest monasteries of Brescia. The bodies of St. Faustinus and St. Jovita were translated here in 843. Three years after, some monks of the then recent order of Benedict were placed here, and they continued in possession of the monastery till their suppression by the French: the present building is, however, modern. The walls and roof are covered with frescoes. The tomb of the Patron Saints, behind the high altar, by *Carra*, is fine of its kind, being of black and white marble in the heavy style of the 16th or 17th century. Amongst other pictures is an excellent *Gambara*, the Nativity; one of the largest and best of his oil paintings.—*Romanino*, the constantly recurring groups of St. Apollonius, St. Faustinus, and St. Jovita.—*Gandino Giovane*, St. Honorius and St. Mary the Egyptian. In the cloisters adjoining is a vaulted passage with a good fresco by *Gambara*; and in the conventual buildings, now used as a college, is a very curious picture by *Cossale*, representing the supposed miracle worked by the saints Faustinus and Jovita when Brescia was besieged by Nicolo Piccinino, on which occasion they were believed to hurl back the cannon-balls of the enemy.

Church of the *Carmine*. The Carmelites were invited to Brescia about the year 1345: and the present church was built for them at the expense of the city. In the 17th century it was re-ornamented by the frescoes of *Sandrino*, *Gandino*, *Rama*, *Barucco*, and *Ferramola*.—The Apostles and the Sibyls are by *Gandino*, *Rama*, and *Barucco*. Some of the vaultings, with figures on an azure ground, by the elder *Foppa*, are vestiges of the former decorations of the structure. Amongst the paintings are:—*Gandino*, Martyrdom of St. Ursula; St. Peter receiving the keys.—*Palma the younger*, the Archangel Michael.

Church of *San Giovanni Evangelista*. This is the primitive church of Brescia, having been founded in the 4th century by St. Gaudentius; but it was rebuilt in the 16th century. This church contains many of *Moretto's* best productions: the Slaughter of the Innocents, *St. John departing from his Father Za-*

charias, St. John preaching in the Desert; a group, the Virgin and Child, with St. John, St. Augustine, and St. Agnes. Others were the result of the competition between him and *Romanino*. The paintings so produced by the rival artists are placed opposite to each other; those of *Moretto* are on the rt. hand, and represent the Fall of the Manna, Elijah sustained by the Angel, the Last Supper, the Evangelists and Prophets. The paintings by *Romanino* are on the l.; the Raising of Lazarus, St. Mary Magdalene in the House of the Pharisee, the Holy Sacrament offered to the Veneration of the Faithful, Evangelists and Prophets. Another *Romanino*, and in a different style, is the Marriage of the Virgin; it is reckoned one of his best productions.—*F. Paglia*, the Assumption.—*Giovanni Bellini*, the Three Marias weeping over the Body of the Saviour (excellent), in the chapel of the *Santo Sacramento*.—*Grazio Cossale*, an Apocalyptic Vision—a striking composition. In the chapel of the Baptistry is a beautiful picture in the style of *Francia*, Saints in adoration of the Trinity; to which *Jandine* added *S. Pietro Martire*.

Church of *Santa Maria delle Grazie*, successively tenanted by the Umiliati, the Jeronymites, and the Jesuits. Richly and curiously ornamented with very rich compartments of gilded stucco work, and ample frescoes by *Antonio Gandini*, *Fiamminghino*, *Marone*, *Pilati*, *Rossi*, and *Rama*. Other paintings:—*Pietro Rosa*, St. Barbara kneeling before her Father in Expectation of Death, scarcely inferior to Titian.—*Moretto*, the Nativity, over the high altar; several saints also introduced; an excellent early picture.—*Ferramola*, the Virgin and Child, with St. Jerome and other Saints; some attribute this picture to the younger *Foppa*.—*Gandini sen.*, the Purification. There is a good modern painted glass window over the entrance. Attached to the ch. is a small cloister, and a chapel, both hung round with votive offerings of every kind for favours received from the Virgin. The whole church is rich, clean, and in good order.

Church of *San Pietro in Oliveto*, altered and partly rebuilt by Sansovino. This church was successively possessed by the Celestines, by the canons regular of the order of the Beato Lorenzo Giustiniani, and by the Carmelites, and it is now used as a chapel to the ecclesiastical seminary. It is rich in specimens of the Brescian school.—*Foppa the elder*, St. Ursula, St. Peter, and St. Paul, upon gold grounds.—*Vincenzo Foppa*, Our Lord bearing the Cross; considered as the *chef-d'œuvre* of this artist.—*Moretto*, the High Altar, a singular but fine composition. Above is the Virgin, between Justice and Peace; below, St. Peter receiving the Keys, and St. Paul a tablet, signifying his Commission to preach the Gospel. Over a second altar is another allegorical composition—St. John the Evangelist and the Beato Lorenzo listening to the Advice of Wisdom; a 3rd has the Fall of Simon Magus, and St. Peter and St. Paul helping the Church.—*Ricchino*, 4 large subjects from the life of Moses. The roof is richly decorated.

Church of *San Salvatore*, annexed to the monastery of Sta. Giulia. This noble building, erected by Desiderius King of the Lombards, is now turned into a barrack. The E. end is tolerably perfect.

Church of *Santa Maria Calchera*, not remarkable for its architecture, but containing a picture considered the masterpiece of *Romanino*. It represents the patron saints of Brescia—Apollonius, Faustinus, and Jovita. Other good paintings are:—*Camillo Procaccini*, San Carlo in Prayer.—*Moretto*, the Magdalene at the Feet of our Lord; St. Jerome and St. Dorothea.—*Calisto da Lodi*, the Visitation, a small but fine picture in distemper, over the High Altar.

Il Santo Corpo di Christo. This church contains a very fine monument of the 16th century, of which the principal ornaments are Scriptural histories. There is no inscription, but it is supposed to contain the remains of Antonio Martinengo, a very able commander in the Venetian service,

slain in a skirmish with the Spaniards, 1526.

Church of *San Faustino in Riposo*, a chapel or oratory, so called in consequence of its being the spot where Bishop Amphigius rested with the bodies of Saints Faustinus and Jovita, when they were translated from the present church of Sta. Afra to Santa Maria in Silva, and thence to San Faustino Maggiore. It is said that on this occasion blood flowed from the dry bones, in order to dispel the incredulity of the "Duca Namo," who has so strangely passed from the lays of romance to the legends of Hagiology. This scene was painted at the expense of the city by *Moretto*; but the painting having been damaged, it was copied by *Bagnadore*. It is not opened to the public, except upon principal holidays; at other times the *zwanziger* will open it.

Sta. Julia. This chapel is one of the latest works of the Lombard dynasty. It formed part of a large convent founded and built by Desiderius, the last Lombard king. The foundation was, at first, in honour of the Saviour; but Ansa, the wife of Desiderius, having imported from Corsica the body of the African virgin, Sta. Julia, and enriched the convent with so precious a gift, the name of the saint finally reigned alone. Anselperga, a daughter of Desiderius, was the first abbess. The convent has been turned into a barrack; but this chapel, which stands at one angle of the court, remains in a very perfect state, and, with its cupola and arcades, is a pleasing specimen of the Lombard style.

Besides the before-mentioned churches, all of which contain many more paintings than we have noticed, there are several others:—*San Carlone*, *La Misericordia*, *SS. Cosimo e Damiano*, *Sant' Agnesi*, *Gli Angeli*, *Sta. Croce*, *Sta. Orsola*, *La Madonna al Mercato di Lino*, *Sant' Ambrogio*, *San Zenone*, *Congrega Apostolica*, *Sta. Maria della Consolazione*, *San Tomaso*, *Sta. Chiara*—all containing objects worthy of notice.

Palazzo della Loggia, in the Piazza Vecchia. Several of the first architects of the 15th and 16th centuries have suc-

cessively worked upon this beautiful building, which was intended for the palace of the municipality, or town-hall. The decree for its erection was passed in 1467; but it does not appear that much progress was made till about 1490. Bramante is supposed to have designed the front; but this point is contested, and it has been attributed to a *Tomaso Formentone*, of whom little is known. It was continued by Sansovino, and completed by Palladio; yet the rich, varied, cinquecento style predominates, and it is one of the finest specimens of its kind. The general outline is that of the old Lombard town-hall: 3 rich arches form the ground-floor; an arcaded court is seen receding beneath them. Above is the council-chamber, with the *Ringhiera* projecting over the piazza: an open staircase is on the side of the building. The order is a fanciful composite; the pilasters and friezes are covered with rich-sculptured scalework, foliage, and capricci, in the style of the baths of Titus. The entrance to the lower chambers is a small triumphal arch, composed, like the whole building, of the richest marbles.

The exterior is covered with sculpture. The fine series of medallions, representing Roman emperors in borders of coloured marble, are by *Gasparo di Milano* and by *Antonio della Porta*. The fanciful candelabra trophies by *Fostinello*, *Casella*, *Colla*, *Martino della Pesa*, and *Giovanni da Lugano*: Justice, and the Saints Faustinus and Giovita, by *Bonometti*; Faith, by *Frederico da Bagno*—all artists of high merit, though their reputation is lost amidst the greater names of Italy. The magnificence of the interior originally fully corresponded with the exterior; but, on the 18th of January, 1575, the whole was in flames. The proclamation issued by the governor attributed the fire to design. But it was currently believed that the real instigators of the fire were in the Palace of St. Mark, and that the illustrious Signoria had paid the incendiary. The motive for the act was (according to report) the wish to destroy certain charters of li-

berties granted to the Brescians by the emperors, and confirmed by the republic. Some very fine paintings by Titian were destroyed by this fire. The beautiful façade has suffered severely from the bombardment in April 1849, several cannon shots being visible. In the great but rather neglected chambers used for business there are still some paintings not without interest:—*Foppa*: St. Faustinus and St. Jovita, from the walls of a demolished church; unskilfully restored. St. Veronica and our Lord; a fine picture.—*Giulio Campi*: a series of eight drawings in distemper, the subjects of all relating to the administration of justice; Susanna and the Elders; Charondas slaying himself; Zeleucus and his Son; the Punishment of Sisamnes by Cambyzes; the Judgment of Solomon; Philip of Macedon condemning himself in costs and damages upon reversing his own unjust decree; Titus Manlius sentenced by his Father; Trajan and the Widow.—*Mombelli*: a Pietà.—*Marone*: four subjects from the Life of St. Peter; the Transfiguration. A large picture represents the passing of judgment, 13th Sept. 1710, by the Inquisitor-General, assisted by the Bishop of Brescia and the Venetian authorities, upon Giuseppe Beccarelli, a priest, who, following up the doctrines of Antinomianism, maintained that the body might commit any sin provided the soul was pure. He was condemned to the galleys, a sentence afterwards commuted into imprisonment. The picture has no peculiar merit, but it is remarkable as an historical document, the decree against Beccarelli having been the last proceeding of the Inquisition in this part of Italy.

Torre del Orologio. This tower rises out of a picturesque portico and arch. It is a fine structure, and has an enormous dial, with its figures going on to XXIV. It marks the course of the sun and the moon; and two men of metal, of the size of nature, as at old St. Dunstan's, strike the hours. It was put up in 1522.

Torre di Pallade: this tower is also called *Torre dei Palladini*, and *Torre della Pallada*. Antiquaries differ widely

about the derivation of these names. It is a fine and perfect specimen of castellated architecture, with a great projecting base and lofty battlements: it now serves as the town belfry. At the base is a fountain (1596), from the designs of Pietro Maria Bagnadore.

The *Broletto*, the ancient palace of the republic, is a huge pile of brick. A tower rises out of the building, surrounded by the deeply-cleft Italian battlements. Where the terra-cotta ornaments are perfect they are very beautiful, particularly in a great circular window. The style is characteristic of the times in which it arose, probably between 1187 and 1213. Here, as every where in Brescia, the armorial bearings were very wantonly effaced in 1796. Before the invasion of the French the interior contained excellent paintings, and many objects of historical interest; but the French sold the best articles, destroyed others, cleared out the whole; and the *Broletto* was turned into a barrack. It is now employed for public offices and prisons. One fine chamber retains its paintings on the ceiling; the subjects are from the Apocalypse, by *Lattanzio Gambara*; Venice triumphant, and St. Nicolas of Bari, by *Gandini*.

The *Biblioteca Quiriniana* was founded about 1760 by Cardinal Quirini, a diligent cultivator and munificent encourager of literature. To him we owe the collection of the works of Cardinal Pole, so essential as documents in the history of England. Here he placed his most ample collections, adding a noble endowment, which is partly employed in increasing the library. It now contains upwards of 90,000 volumes, including many early printed books and curious manuscripts, besides objects of antiquity. A few may be noticed:—A copy of the Gospels, written in gold and silver upon purple vellum, of the 8th century. Various charters of the 8th, 9th, and 10th centuries, formerly in the archives of the monastery of *Santa Giulia*. A Koran, upon cotton paper, of early date and great beauty. The "Croce Magna," of Byzantine workmanship,

set with ancient gems. Three valuable ivory diptychs. The first in honour of Manlius Boetius, who became consul in 487, and who was the uncle—or, as some say, the grandfather—of the celebrated Boetius. On one side he is represented in his consular robes; on the other presiding at the games of the Circus. Another diptych of Lampadius, consul A.D. 530: he also is represented as presiding at the games. A third diptych, viz. *Dittico Quiriniano*, is said to have belonged to Pope Paul II. (1464-1471), and, afterwards passing into the possession of the Cardinal, he gave it to the library. There is much doubt, however, as to the origin of this piece of antiquity. The subjects are mythological—Paris and Helen on one side, and a group of Paris and Helen crowned by Love on the other. Many good judges have suspected that it is modern: the workmanship is beautiful at all events. There are a few good pictures in this collection, amongst which are:—*Moretto*: the Virgin and Child, and St. John. *Titian*: the Virgin and Child. *Zuccarelli*: San Girolamo taking care of Orphans. This artist rarely painted any subjects excepting small landscapes, and hence this specimen is rather remarkable. A very extensive collection of engravings, both wood and copper, from the first invention of the art, formed by Count Martinengo, and bought by the government for the library.

Brescia contains some good private collections of pictures, the relics of its former splendour.

Galleria Averoldi. The Palazzo Averoldi was built in 1544, and the family have been long distinguished as cultivators and protectors of art. Amongst the pictures are fine portraits by *Morone*, *Paris Bordone*, *Callisto da Lodi*, *Girolamo Savoldo*, *Romanino*, *Richino*, &c.; landscapes by *Paul Brüll* and *Tempesta*; and by *Titian* is an Ecce Homo; a Virgin with two Saints, by *Carpazio*; a Virgin and Child, by *Giovanni Bellini*; several specimens by *Romanino*, amongst which a St. Alexander is almost equal to *Titian*; a Holy Family, by *Boccaccio*

Boccaccino; and several *Morettis*, &c. There is also here a fine collection of medals, often quoted by Goltzius and the earlier numismatic writers.

Galleria Lecchi, belonging to a distinguished general of Napoleon's Italian guards, now in exile. A large and valuable collection of pictures:—*Titian* [?], Portraits of Paolo Veronese and of Fracastoro; of a Husband and Wife, by *Morone*; of Cosmo de' Medici, by *Bronzino*; of the brothers della Torri, by *Lorenzo Lotto*; of a young Woman, by *Paris Bordone*; and others by the hand of *Andrea del Sarto*, *Tintoretto*, and *Vandyke*. In this collection are landscapes by *Poussin*, *Bernardino Luini*, *Salvator Rosa*, and *Wouvermans*; besides which are fourteen historical subjects by *Titian*; twelve by *Paul Veronese*; one by *Tintoretto*, Cynthia in her Car; St. Agnes, by *Domenichino*; a Presentation in the Temple, by *Francia*; Orpheus and Eurydice, by *Giorgione*; San Rocco, by *Pordenone*; and several pictures by *Moretto*, *Romanino*, and *Gambara*.

Galeria Tosi. This handsome palace, with the collections contained in it, have been recently bequeathed to his native town, by one of its distinguished citizens, Count Tosi, well known for his taste in and protection of the arts; the gallery is now therefore public, and the property of the municipality. The most remarkable work in it is the celebrated Saviour, by *Raphael*, formerly belonging to the Mosca family, and which was purchased by Count Tosi for 24,000 francs—a small picture, but admirably preserved: it represents our Saviour with one of those fine masculine Italian faces of fair complexion, which one sometimes meets among the peasantry of the Apennines: it was painted in 1505. A Holy Family, by *Frà Bartolomeo*, once belonging to the Salviati gallery; a Holy Family, by *Andrea del Sarto*; a good Battle-piece, by *Borgognone*; Venus adorned by the Graces, by *Albano*. There are several portraits by *Morone*, *Titian*, *Tintoretto*, &c.; amongst the modern works are two good Landscapes, by *the Marquis Azeoglio*; one of which is *the Uomo de Ferro* of the Orlando

Furioso; a composition by *Hayez*, representing the departure of the Exiles from Parga; and a picture of Sir Isaac Newton, by *Palaggi*, &c. A long gallery is hung with a collection of engravings, from the best masters; and at its extremity is a chapel, over the altar in which is a fine statue of Christ disputing with the Doctors. There are also some interesting illustrated MSS. by *Libri*. In different parts of the palace are works of sculpture; a Bacchus, by *Bartolini*; a Gany-mede, by *Thorwaldsen*; and a bust of Eleonora d'Este, by *Canova*. The bronzes and objects of *virtù* have been removed to the Museum, and the medals, coins, &c., to the Biblioteca Quiriniana.

Galleria Fenaroli. Fine portraits by *Morone*, *Velasquez*, *Vandyke*, &c.; landscapes by *Poussin*, *Tempesta*, *Sal. Rosa*; views of Venice, by *Canaletti*; Hercules strangling the Nemean Lion, by *Rubens*; the Adoration of the Magi, by *Paul Veronese*; the Magdalene, by *Guido*; samples of *Moretto*, *Callisto da Lodi*, *Guercino*, &c. Also several specimens of sculpture by modern artists.

Palazzo Martinengo Colleoni. A portrait called Caterina Cornaro Queen of Cyprus, attributed to *Titian*: below is a kind of basement, on which she is represented in profile, in *chiar'-oscuro*, and on which are the initials *T. V.*, which still, however, leave some doubt as to its author. Like all the portraits appropriated to Caterina Cornaro, it is doubtful whether it be truly given to her, inasmuch as she was dead in 1510, before Titian could have painted her.

Palazzo Martinengo Santi' Angela; now abandoned, having been nearly destroyed by the Austrian cannon in 1849.

Palazzo, or *Casa Ducco*, in the *Contrada S. Antonio*, has a fine gateway surrounded by bas-reliefs of military ornaments, a man on horseback crossing a bridge, said to be Bart. Colleoni, forming the central one.

The gay external decorations of the houses of Brescia form, or rather formed, a peculiar feature of the city; but they are rapidly disappearing, from

time and from neglect. In the *Strada del Gambaro* are some curious frescoes, on which Romanino was first employed; but *Gambara* having married his daughter, Romanino transferred the order to his son-in-law as part of the young lady's fortune. On the exterior are various classical subjects:—the Rape of the Sabines; passages from the *Iliad*; Eneas and Dido; Europa and Jupiter; the Continnence of Scipio; Mutius Scævola; Lucretia; Asdrubal at the feet of Scipio; and some others, with a great variety of accessory ornaments in the fresco, showing wonderful fancy, and, though less grace, yet perhaps even more originality than that exhibited by Pierino del Vaga, in decorations not dissimilar in character.

Palazzo Martinengo Cesaresco, near the Museum, is remarkable for its very beautiful architecture.

Palazzo Martinengo della Fabbrica, an extensive and sumptuous edifice, with a fine gate entrance; one chamber painted by *Moretto*.

In the *Corso de' Mercanti* is a house covered with frescoes by *Gambara*; the subjects are allegorical, and seem to represent the three principal stages of human life, youth, manhood, and age. *Contrada della Loggia*, also allegorical, by the same artist, these have been nearly all whitewashed.

Palazzo Cigola, near the *Giardino Pubblico*, a good specimen of domestic architecture.

"A whole street, *Il Corso del Teatro*, has the fronts of the second-floor story painted with a series of scriptural, mythological, and historical subjects, attributed to the Cavaliere Sabbati. They have suffered very much owing to their complete exposure to the weather, but the warm colours have remained, and in many portions are thoroughly well preserved. Some of the actions of the figures in these subjects, judging from their remains, are very grand, and equally so is the style in which they were drawn; many of the deep but brilliant lake tones are worthy a Venetian."—*S. A. Hart, R. A.*

Casa Sabate contains an apartment, upon the walls of which *Gambara* has

painted the mythological deluge: it has the date of 1568. *Gambara's* own house is No. 318 in the *Contrada delle tre Spade*, behind the bishop's palace. The paintings on the outside were vilely defaced, soon after they were finished, by his professional enemies: he quickly repainted the front, but the work is now nearly destroyed by a greater enemy—Time. One figure, Atlas supporting the Globe, with the well-chosen motto, "indefessus labore," may just be discerned: the paintings in the vestibule within are better preserved. *Casa Scaglia*; a fine apartment, with the Marriage of Pirithous and Hippodamia. *Casa Valotti* has a ceiling with allegorical figures.

The *Campo Santo* is well worth a visit from the traveller, as one of the first establishments of the kind in Italy, and worthy of imitation in our own country; it is situated a short way outside the gate leading towards Milan, and is approached by a fine alley of cypresses. Vantini, a native of Brescia, was the architect, in 1810, and deserves the greatest credit for having originated, and with great taste, the first of these useful foundations in Italy. The *Campo Santo* consists of a semi-circular area in front, surrounded by tombs, and a row of cypresses. From this outer area two gates lead into the inner cemetery, in the centre of which is a very handsome chapel with a Doric portico, having over the altar a good statue emblematical of the Soul ascending to heaven, and over the cornice busts of the different saints of Brescian origin. On either side of this chapel, and under the porticos, are the sepulchral vaults of the principal families of the Province. The monuments to the memory of the Countess Maffei Erizzo; of the Countess Martinengo Cesaresco, and of Count Tosi, the liberal founder of the Museum that bears his name, are worthy of being noticed; they are all three from the chisel of San Giorgio. The whole cemetery is kept in admirable order: the poorer classes have each a head-stone of an uniform shape and size, with a number attached for more easy reference, the cost of which, including

all charges for burial expenses, only amounts to 6 Austrian lire.

There is a diligence from Brescia to Gargnano on the Lago di Garda daily at 8 A.M., arriving at 2 P.M., in time for the afternoon steamer, which calls there on its voyage from Peschiera to Riva. See Rte. 26.

ROUTE 26.

BRESCIA TO VERONA.—*Railway.*

5½ posts, 48 m. by the post-road.

The *Railway Station* at Brescia is immediately outside the *Porta Sant Alessandro*, from which the Rly. runs parallel to, and at a short distance on the rt. of the post-road, through a very rich and fertile country at the foot of the last declivities of the Alps.

6 m. *Rezzato*.—*Stat.*

12 m. *Ponte San Marco, Stat.*, on the Chiese, which empties the Lake of Idro: roads lead from this station to Salò, and Gargnano on the l., and to the large villages of Monte Chiare and Castiglione on the rt. After crossing the Chiese, the line ascends gradually to

16 m. *Lonato, (Stat., S. of the town)*, which is situated on the W. declivity of a range of hills that bound the extremity of the Lago di Garda, and extend to Castiglione and Volta, filling up the space between the Chiese and Mincio. There is a large church with a fine dome in the centre of the town, and towards Verona are considerable remains of mediæval walls, which, seen from the road to Desenzano, form very picturesque objects in the landscape. Lonato is celebrated in the early military career of Napoleon as the scene of one of his most brilliant actions. There he defeated, on the 3rd Aug. 1796, the rt. wing of the Austrian army commanded by Marshal Wurmser, and he followed it up two days after by the still more decisive battle of Castiglione, which at the time sealed the fate of the Austrians in Italy. Leaving Lonato, which is at the summit level of the railway, the mountains beyond the lake, and soon the lake itself, come into view. The high pointed peak, which is seen towering over the N.E. shores, is the *Monte Baldo*. The railway now

passes through very deep cuttings, and through a *tunnel* before reaching the fine *viaduct* of Desenzano, a bridge consisting of pointed arches, built of red Verona marble. Soon after crossing this, we arrive at

19 m. *Desenzano Stat.*, nearly a mile distant from the town, and the shores of the Lake, and at a considerable elevation above the latter. Omnibuses are in waiting on the arrival of each train.

Desenzano. (*Inns*: Albergo Imperiale, not over clean; Vittoria, and Posta Vecchia, all overlooking the lake.) A peculiar kind of wine is made here, called *Vino Santo*, varying according to quality from 3 to 5 francs a bottle. An excursion may be made from Desenzano to the Promontory of *Sermione*, at the N. extremity of which are some Roman ruins which have long passed as belonging to the Villa of Catullus. They do not retain any architectural ornaments, but are massy and well constructed, and appear to have formed a parallelogram of nearly 600 feet in length on the longest side; and its extent, and the traces of former magnificence, prove that this building could not have been the poet's abode. The Scaligerian castle of *Sermione* is a picturesque object, with its towers and forked battlements. The church of *San Pietro* in the village of *Sermione* is an ancient structure, with frescoes bearing date 1321. Amongst these are tablets representing the Last Judgment. The other parts of the lake can be more conveniently visited from Peschiera by the steamers.

The *Lago di Garda*, the *Benacus* of classical writers, is formed by the river Mincio descending the Alps of the Italian Tyrol. It is the ~~most~~ ^{most} extensive of all the Italian lakes, being 52 m. long, and 15 wide at its greatest breadth; it covers an area of 30,000 kilometres, and its surface is 227 ft. above the level of the sea; its greatest ascertained depth is 1900 ft. It is surrounded on its E. and W. sides by high mountains, and is very subject to violent storms, which have rendered it celebrated, giving to its waters the appearance of an agitated sea:

"Te que
Fluctibus assurgens fremitu, Benace Marino."

From the Desenzano station, the line follows the course of the amphitheatre of hills which enclose the S. end of the Lake of Garda, gradually ascending: the views over the lake on the l. are very fine.

24 m. *Pozzolengo Stat.* Before reaching *Peschiera*, some detached forts are passed on the l.

28 m. *Peschiera, Stat.*, to the S. of the fortress town, on an island in the Mincio, which issues here from the Lake of Garda. *Peschiera* has been very strongly fortified of late years, first by Napoleon, and since by the Austrians; and has been the scene of many sanguinary conflicts: it underwent a siege of seven weeks in 1848, when it surrendered to the Piedmontese under Carlo Alberto. Since that time the works have been greatly strengthened by the erection of several detached forts; the town itself is a miserable place—half in ruins. *Peschiera* is the station for the Austrian *Government steamers*, which ply upon the Lago di Garda; they start regularly for Riva, calling at the different towns on either side—*i.e.*, at Lazise, Salò, Gargnano, &c.; their time of arrival corresponds with that of the railway trains to Verona and Brescia, thus establishing an expeditious communication between the Tyrol and Venetian Lombardy.

Peschiera may be made the centre of agreeable *excursions* on the E. side of the Lake of Garda. 3 m. from it is the village of Cola, very beautifully situated on a hill (Colle Alto); 2 m. farther is Lazise on the shores of the lake, surrounded with very picturesque mediæval walls, and a Scaligerian castle; a short distance farther N. is Bardolino also on the lake. Here the traveller will do well to take boat to visit the picturesque promontory of San Vigelio, on which is a handsome villa; he may then return to the village of Garda, one of the most beautifully situated places on the Lake to which it gives its name, and enjoying a climate much milder than any other on its shores. Above Garda is the fine

villa of Count Albertini, with handsome gardens and plantations. A ride of an hour from Garda will bring the tourist to the plateau of Rivoli; from which, descending the r. bank of the Adige, he may visit Pastrengo celebrated in all the Italian wars as a military position. A good road leads from Pastrengo to Castel-nuovo station on the railway, or to Verona, crossing the Adige by the ferry at Ponton.

Leaving *Peschiera*, the railway crosses the Mincio on a bridge of 4 arches, and reaches

32 m., *Castel-nuovo, Stat.*, at a short distance from the village, above which are the ruins of an antique fortress. Castel-nuovo is now only rising from its ruins, having been sacked and burned by the Austrians in 1848, under circumstances of great atrocity, for having allowed itself to be occupied by one of the Lombard free corps, which, having landed at Lazise, succeeded in getting between Verona and *Peschiera*, and in destroying the powder magazines of the latter fortress: only two houses and the church remained intact after this act of military vengeance. A good road leads from Castel-nuovo to Ponton on the Adige by Pastrengo, by which the traveller can join the high road to the Tyrol without entering Verona, and being subjected to the annoyances regarding passports, inseparable from Austrian fortified towns.

36 m. *Somma Campagna, Stat.*: there has been a good deal of deep cutting necessary in carrying the railroad between these two stations. Here we enter the Plain of the Adige across which the railway runs to the Verona station, situated outside the Porta Nuova. Omnibuses are in attendance to convey passengers to the different hotels on the arrival of each train.

44 m. VERONA (*Inns*: Albergo delle Due Torri; very good table-d'hôte, 3½ francs, at 3 and 5 o'clock;—La Torre di Londra; and Gran Parigi: also good). Verona is now the central point from which diverge all the communications between Austrian Italy and Germany; it is in general the residence of the Viceroy, or Governor of Venetian

Lombardy. Diligences and mallepostes start several times a day for the Tyrol and Vienna; and there is an easy railroad communication with Vicenza, Venice, and Mantua, and from the latter to Bologna, Parma, Modena, and Florence, by mallepostes. Verona now contains 60,000 Inhab. From its vicinity to the Alps the climate is somewhat sharp, but healthy, and the people are well looking. Fruit and flowers are excellent, as may be seen in the Mercato delle Erbe every morning. The city is divided into two unequal portions by the Adige. The treaty of Luneville, 1801, gave the smaller portion on the l. bank to Austria, the remainder to the Cisalpine republic. This division of one city occasioned great inconvenience to the inhabitants, who, in crossing the middle arch of the bridge, entered into a foreign territory; but their trouble soon ended by the French getting the whole. The site of Verona has been considered as the finest in the N. of Italy. Such superlatives are always matters of fancy; but the blue hills and mountains beyond, the rushing stream, and the finely varied landscape, dotted with villas, surrounded by groves, in which the tall dark cypress contrasts with the other trees, deserve the vivid picture which they have received from Berni:—

“ Rapido fiume, che d'alpestra vena,
Impetuosamente a noi discendi,
E quella terra sovra ogn'altra amena
Per mezzo, a guisa di Meandro, fendi;
Quella chedi valor, d'ingegno è piena,
Per cui tu con più lume, Italia, splendi,
Di cui la fama in te chiara risuona,
Eccelsa, graziosa, alma Verona.
Terra antica, gentil, madre, e nutrice
Di spiriti, di virtù, di discipline;
Sito che lieto fanno anzi felice
L'amenissime valli, e le colline,
Onde ben a ragion giudica e dice
Per questo, e per l'antiche tue ruine,
Per la tua onda altiera che la parte,
Quei che l'aguaglia alla città di Marte.”

The river *Adige*, called *Etsch* in the German Tyrol, flows through the city with great rapidity. It is crossed by four bridges, and turns numerous floating watermills anchored across the stream. The floods of the Adige are tremendous. *One, which took place in the 13th cen-*

tury, is commemorated in the ancient frescoes of the cathedral, and they have continued to modern times. By such a flood in 1757 the *Ponte delle Nave* was entirely carried away. On the 31st of August, 1845, after three days' hard rain, the greater part of the town could only be traversed in boats. The annual expense of maintaining the channel and banks of the Adige is very great.

The distant aspect of “*Verona la degna*,” with its serrated walls and lofty towers, is very peculiar, and it contains several remarkable objects.

Of these, that which first attracts the attention of the stranger is the *Amphitheatre*. It is supposed to have been built between 81 and 117 of our era, that is to say, to be contemporary with the Coliseum. The interior is nearly perfect, which it owes to the continuous care bestowed upon it. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nîmes, or considered as quarries for materials, as the Coliseum. The outer circuit was greatly damaged by an earthquake in 1184. The ruined portions appear to have been carried away and employed on other edifices, but the mass itself was diligently preserved. By a statute passed in 1228 it was enacted that every podestà, upon taking office, should spend 500 *lire* upon the repairs of the *Arena*. In 1475 penalties were decreed against any one who should remove any of the stone; in 1545 a special officer was appointed to take care of it; in 1568 a voluntary subscription was raised for its support; and in 1579 a tax was imposed for its reparation. Other decrees in its favour have been since made; yet, notwithstanding all this care, 4 arches only are preserved of the outer circuit, which consisted originally of 72. The internal aspect of the arena is complete: and though a great number of the seats have been restored, some as late as 1805, yet, the operation having been performed gradually, the restorations are not apparent. The greater diameter of the Amphitheatre is 513 ft. ;

of the arena 248½ ft. The lesser diameter of the Amphitheatre is 410 ft.; and of the arena 147 ft. The circumference is 1470 ft., and the height of what remains is, from the original pavement, 100 ft. It is built of Verona marble, the substructions and vaultings beneath the seats being of good Roman brickwork. "The seats continue nearly in one slope from top to bottom, nor is there any evidence that they were divided by *præcinctiones* (i. e. broader steps, leaving a passage behind the seated spectators) into *maeniana*, or stories, as was usual. However, immediately above the *podium* (which is the terrace immediately above the arena, just wide enough to contain two or three ranges of moveable seats) is a wide space which, though never called by that name, is precisely of the nature of a *precinction*, and the sixth step from this is very narrow; and as it could not be used as a seat, the back of the step immediately below would become a means of communication: it is uncertain, however, whether this is anything more than a bungling restoration.* The steps now existing are 43, each, on an average, as nearly as I could determine it, 16 inches high and 28 wide, and sloping two inches from back to front. I will not undertake to say that this latter circumstance arises from anything but the settlement of the work; yet I think, from the ancient steps which remain, that these were originally laid with a small slope, to throw off the rain-water. The part which still exists of the outer circuit of the amphitheatre is unconnected with the steps, and, at the upper part, is entirely detached from the rest of the fabric; so that, if we have, therefore, no direct proof of the existence of a wooden gallery, there is at least no evidence against it. The building is much larger than that at Nîmes."—*Woods*. So much remains perfect of the corridors and entrances by the vomitories, that a very clear idea of

the arrangements of an ancient amphitheatre may be obtained. Some portions of the underground arrangements of the arena have been cleared out within a few years, but these do not afford any sufficient data for solving the much-debated questions respecting the object of substructions of the arena. The numbers sculptured on the arches of the outer circuit to guide the spectators where to present their tickets remain quite distinct—LXIII. LXV. LXVI. LXVII. Many of the arcades are now occupied by smiths, farriers, and small tradesmen. The interior is frequently used for exhibitions of horsemanship, dancing on the tight rope, fireworks, &c., &c. In the 13th century it was used for judicial combats; and it is recorded of some of the Visconti, that they received 25 Venetian lire for every duel fought there.

The *Roman Theatre* is on the l. bank of the Adige; its destruction began at a very early period. A very curious decree of King Berengarius, dated 895, describes it as dilapidated, and permits all persons to demolish the ruinous portions; yet much of it was standing as late as the 16th century, and Caroto, the celebrated painter, delighted himself with drawing and studying its remains. There is now little above ground, excepting fragments principally incorporated in other buildings; but numerous sculptures have been dug up.

Besides the amphitheatre, Verona still contains some remarkable and prominent monuments of the imperial age. The arch commonly called the *Porta de' Borsari*, like the Roman gates of Trèves, of Autun, and that which once stood at Chester, is double. From the traces of the inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the walls of the city in which it is inserted, about the year 265. The style of the architecture is very remarkable; pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the

* There can be little doubt that this narrow step is an imperfect restoration, as it is carried only half way round the amphitheatre.—*P. C. H.*

Antonines and that of the darkest portion of the middle ages. The inscriptions were composed of letters of metal in relief, fastened to the stones as in the frieze of the *Maison Carrée* at Nîmes, and the words have been deciphered, by the marks which they have left. But some antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, but that the block of the building belongs to an earlier age. Be this as it may, the *Porta de' Borsari*, a monument more than 1500 years old, stands in full solidity athwart the crowded street of a living city.

Another fine Roman gateway is called the *Porta de' Leoni*: this, however, is much less perfect than the *Porta de' Borsari*. It is in better taste, though probably of about the same age.

Verona exhibits a remarkable series of fortifications, of various ages. The earliest are those built by the Emperor Gallienus, of which the *Porta de' Borsari* and the *Arco de' Gavii*, pulled down by the French in 1805, were the gates: large masses of this wall remain, but generally incorporated in other buildings. The most apparent portion is in a lane called the *Viottolo di San Matteo*. To these imperial walls succeed, in point of date, the walls attributed to Theodoric the Ostrogoth, and probably not much later than his age. They are of great extent, built of alternate triplets of courses of stone and brick; that is to say, three of each, the bricks placed in what is called hering-bone fashion, a fashion apparent in the churches of this city, and doubtless imitated from this structure. Another line is popularly attributed to Charlemagne: that is beyond the Adige. The fourth was begun by the Scaligeri, the lords of Verona, who crowned them with the forked battlements which render them so picturesque, especially the part beyond the Adige; and the towers which rise upon the bold and picturesque hills add much to the beauty of the town. These last walls are raised upon those of Theodoric. Lastly are the out-works of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ulti-

mately they were completed by, or at least after the plans of, the celebrated Michele di San Micheli, commonly called Sanmicheli (born at Verona 1484), who may be considered as the father of the science of modern fortification used by Vauban and his school. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the *Bastione delle Boccare*, containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and Sanmicheli, considering this defect, introduced the triangular and pentangular bastion; and the *Bastione della Maddalena* of this city was the first specimen of the defence which has become the basis of the present system of fortification. Sanmicheli also not only flanked the curtain, but all the fosse to the next bastion, the covered way, and the glacis. The mystery of this art consisted in defending every part of the enclosure by the flank of a bastion.

The fortification gates designed by Sanmicheli yet remain. *Porta di San Sisto*, or *del Palio*, is near the centre of the line of the fortifications on the W. and S. sides of the city. "In this gate the mode in which Sanmicheli combined pure and beautiful architecture with the requisites called for in fortification may be seen displayed to great advantage. It is an instance of his wonderful ingenuity and taste."—*Gwilt*. This gate was so called from the game of the Palio which used to be played hard by. Dante has commemorated it by his comparison of the unhappy Brunetto Latini to the victor in the race:—

"Poi si rivolse, e parve di coloro
Che corrono a Verona 'l drappo verde
Per la campagna; e parve di costoro
Quegli che vince, e non colui che perde."
Inferno, c. xv. 121, 124.

"Then back he turn'd, and one of those he seem'd
Who at Verona in the race essay
To gain the mantle green; and might be deem'd
Not he who loses, but who wins the day."
WAGNER'S Dante.

Vasari terms this gate a miracle of architecture.

Porta Nuova.—Through which passes the road to Mantua. "This gate has great architectural merit. It is a square edifice, supported within by a number of piers of stone, with enclosures or apartments for the guards, artillery, &c. The proportions as a whole are pleasing. It is of the Doric order, devoid of all extraneous ornament, solid, strong, and suitable to the purposes of the building.—For beauty, however, this gate is not equal to that of del Palio."—*Gwilt.*

The *Porta Nuova* has been recently much injured as regards its architectural beauty, in enlarging the entrances connected with the principal railway station, which is just outside it.

Piazza dei Signori. Here are the palaces formerly inhabited by the *Scaligeri*, the lords of Verona, which upon their expulsion became the seats of the municipal government.

The *Palazzo del Consiglio*, in the mixed style of the 15th centy., was built by *Frà Giocondo*. His portrait as architect exists in bas-relief on the building close to the *Arco delle foggie*. *Frà Giocondo* (d. 1499) was an excellent scholar as well as an architect. He was the first who gave a correct edition of *Vitruvius*. He discovered at Paris the letters of *Pliny*. He was also an exceedingly able engraver. Coupled windows and arches supported upon columns, pilasters with elegant arabesques, in a style similar to the *Colleoni* chapel of Bergamo, adorn other portions, all full of the merit of the cinque-cento style. The *Annunciation* in bronze, in front of this palace, is a fine work of *Giovanni Campagna*. This building is adorned with statues of those whom Verona claims as her own; and all celebrated men are claimed as Veronese, who were born within the municipal jurisdiction. They are as follow:—*Pliny the younger*, though stoutly contested by Como, and apparently upon good grounds; for, though he speaks in his epistle of "our Verona," this probably refers only to his rights of

citizenship in the city.—*Cornelius Nepos*.—*Macer*, the author of the poem upon the qualities and poisons of herbs and serpents, which, down to the middle ages, enjoyed great popularity.—*L. Vetrivius Cerdus*.—But, above all, *Catullus*, who reflected as much credit upon Verona as *Virgil* did upon Mantua, this value being assigned to him by *Ovid* and *Martial*:—

"Mantua Virgilio gaudet, Verona Catullo."

Ovid. Amor. iii. el. 15, l. 7.

"Tantum magna suo debet Verona Catullo,
Quantum parva suo Mantua Virgilio."

MART. xiv. ep. 195.

Of the modern period, and on the *Volto delle foggie*, is *Fracastorius*, equally eminent as a poet and a physician, but who, unfortunately, chose disease as the subject of his didactic poem: he is one of the three great masters of modern Latin poetry, *Vida* and *Sannazarius* being the other two; and *Hallam* thinks that, though *Vida* excelled in the structure of his verse, yet that *Fracastorius* was the greatest poet of the three. And, lastly, close to the *Volto Barbaro*, stands *Scipione Maffei*, whom we shall meet again at his tomb. The *Palazzo*, in one of its first floors, contains the *Pinacoteca*, or public gallery. The best pictures have been taken to Venice. Of *Paolo Veronese* his city now possesses little more than the name. Here are two of his productions—the Taking down from the Cross (brought back from Paris), and the Raising of *Lazarus*. Others are, *D. Brusasorzi*, Pope Gregory with St. Jerome and St. Bonaventura.—*Camerio*, St. Helen.—*Stefano da Zevio*, the Virgin and Child, surrounded by other compartments; a curious picture, with the date 1497.—*Giovanni Badile*, another of the same class, but of earlier date, 1400.—*Maganza*, the Veronese placing themselves under the dominion of the Venetian Republic, 1405; a fine and interesting composition.—*Vittorio Pisanello*, a Madonna with Angels and Saints; graceful and pleasing.

"In the third room, No. 82 is a good picture by *Girolamo de' Liberi*, St. Joseph and Tobit, with the Angel, worshipping the Madonna and Child."

—No. 88, Two Saints and the Madonna, by the same artist.—No. 96, Venetian School, St. Zeno, and St. Peter Martyr, with a beautiful Madonna and Child on a throne. There is also some good early Venetian painting. In the fourth room, 135, St. Catherine of Alexandria, with a portrait of the donor of the picture, a beautiful distemper, by *G. Francesco Carotto*, natural size.—141, *Bonifazio*, the Doge receiving the Keys of the Town of Verona; a magnificent composition, and interesting for the costume. There is also a small room with early paintings from 1300-1400."—*L. G.*

Communicating with the *Piazza dei Signori* on the S.W. side is the *Piazza delle Erbe*, or vegetable-market, which was the Forum of the republican times of Verona, and contains many old and picturesque buildings connected with history. The small open tribune near the market-cross occupies the place of an older building, to which, in republican days, the newly elected Capitano del Popolo, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. In after-times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to a humiliating punishment. If the fountain, in the centre of the Piazza, was first erected by King Berengarius, in 916, it was restored and provided with an additional supply of water by Cansignorio, the ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the tower which is seen at the further end of the Piazza, and placed in it the first clock erected at Verona. The building at the side of the Piazza, with arcades and pointed windows, is an Exchange, called the *Casa dei Mercanti*, and was built for that purpose, by Albert Scaliger, in 1301. On it is a fine statue of the Virgin, by *Campagna*. The pillar at the end of the Piazza was erected in 1524 by the Venetians, to whom Verona was then subject, to

support the image of the winged lion of St. Mark. The pillar consists of a single block of Veronese marble. The name of the architect, as may still be read on the base, was *Michael Leo*. The bronze lion was thrown down when the republic of Venice came to an end in 1799. At the end of the Piazza near this pillar is the *Palazzo Maffei*, the residence of the patrician family of which the historian of Verona was a member. It is a highly enriched specimen of the modern Italian style. The fronts of several of the more considerable houses in this Piazza are decorated with frescoes.

Near the opposite side of the Piazza dei Signori, in a small piazza, are the tombs of the Scaligeri. These singular monuments stand close to the church of *Santa Maria l'Antica*. They are enclosed by an iron trelliswork, consisting of open quatrefoils, in the centre of each of which is the *scala*, or ladder, the armorial bearings of the family. The origin of the family of the Scaligers is not known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Frederico della Scala, of the patrician order, were beheaded by Eccelino da Romano. Their fate first gave the name a place in history. In 1261, after the death of Eccelino, the unanimous voice of the people of Verona, then a republic, raised *Mastino della Scala* to the office of "Capitano del Popolo." He had been a soldier of fortune in the army of the tyrant. He governed Verona wisely and moderately for 15 years. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour (1277). This assassination took place under the archway in the Piazza dei Signori; which retains the name of "*il volto barbaro*" to this day.

The tomb of *Mastino*, as it now exists, is a plain sarcophagus, ornamented only with a cross. The canopy which covered it has been destroyed, and the stones employed for the pavement of the church, whilst the tomb

itself was afterwards appropriated by the Nogarola family. The original inscription is, however, yet preserved.

Mastino was succeeded by his brother Alberto I., who, during 24 years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto, who had served as Podestà of Mantua, was exceedingly esteemed and loved for his pacific virtues; and he was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre;" and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

A sarcophagus standing on the ground, without inscription, is attributed to Alberto by immemorial tradition. Upon it is sculptured the Signore, riding in full state, with sword in hand.

To Alberto succeeded, in 1301, his second son, Bartolomeo, a gentle and humane prince, who died in 1304. In his time, (in 1302,) lived Romeo de' Montecchi, and Giulietta de' Cappelletti, or de' Capelli.

Upon the death of Bartolomeo, Alboin I. was called to the supreme authority by acclamation. Henry of Luxemburg was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboin in 1311, surrendering his authority as Capitano del Popolo, received it back from the Emperor as Imperial Vicar in Verona; a concession by which the dignity was confirmed to the family. Alboin, who had been originally intended for the church, was not well able to sustain the government, and he called in the assistance of his brother Cangrande, who was associated to him by the Emperor Henry VII., as joint vicar of the empire in Verona. Cangrande was a Ghibelline in heart and soul; and, whilst he acquired the possession of Vicenza, Padua, Feltri, Belluno, and Bassano, by force or policy, the grant of the vicarial powers gave a legitimate character to the dominions which he had thus obtained.

The court of Cangrande was the

most magnificent in Italy of the age, and exhibited a combination of military splendour and profuse hospitality and liberality to the stranger, and encouragement to literature. His palace became the refuge for all who, embracing his political opinions, had in anywise subjected themselves to persecution; and it was here that Dante found an asylum, having been first received by Alboin. Cacciaguida foretells to Dante his retreat, and describes the Court of Verona, and character of Cangrande, in these lines:

"Lo primo tuo rifugio, e'l primo ostello
Sarà la cortesia del gran Lombardo
Che 'n su la Scala porta il santo uccello;
Ch'avrà in te al benigno riguardo
Che del fare e del chieder tra voi due
Fia prima quel che tra gli altri è più tardo.
Con lui vedrai colui che impresso fue,
Nascendo, sì da questa stella forte,
Che notabili fien l'opere sue.
Non se ne sono ancor le genti accorte
Per la novella età; che pur nove anni
Son queste ruote intorno di lui torte.
Ma pria che 'l Guasco l'alto Arrigo inganni,
Parran faville della sua virtute
In non curar d'argento, nè d'affanni.
Le sue magnificenze conosciute
Saranno ancora sì, che i suoi nimici
Non ne potran tener le lingue mute.
A lui t'aspetta, ed a suoi benefici:
Per lui fia trasmutata molta gente,
Cambiano condizion ricchi e mendici;
E porterane scritto nella mente
Di lui, ma nol dirai."

Paradiso, xvii. 55, 92.

"Thy first retreat,—first refuge from despair,—
Shall be the mighty Lombard's courtesy,
Whose arms the eagle on a ladder bear.
His looks on thee so kindly shall be cast,
That asking and conceding shall change
place;
And that, wont first to be, 'twixt you be
last.
With him shall one be found, who, at his
birth,
Was by this ardent star so fraught with
grace,
His deeds of valour shall display his worth.
Not yet his virtue by the world is known,
So tender is his age; for scarce nine years
Around him have these rolling circles
flown:
But ere the Gascon's artifice deceive
Great Henry, he, all sordid hopes and fears
Despising, shall a glorious name achieve.
His deeds magnificent shall still proclaim
His praise so loudly that his very foes
Shall be compell'd to celebrate his fame.
Look thou to his beneficence; for he
Of fortunes in such manner shall dispose,
Rich shall be poor, and poor exalted be.
Stamp in thy mind these words of prophecy.
But be they not divulged."

Warton's Dante.

Cangrande, or the Great Dog, died in 1329, having just received the investiture of Mantua as the Vicar Imperial, from Louis the Bavarian. Many conjectures have been made to account for his strange name. It cannot have been given him in consequence of his great achievements, as he bore it from his infancy.

The tomb of Cangrande I. forms a species of portal to the church. It is composed of three stories; columns support it, and between them is the entrance to the church; upon the sarcophagus the Signore is extended in his peaceful robes, girt with his sword of state: above, on a pyramid, is the statue of the warrior, in full armour, mounted on his war-horse. The sarcophagus rests upon figures of mastiff dogs supporting the shield charged with the *scala*, or ladder, the bearing of the family; and the mastiff's head equally appears as the crest of the helm.

Cangrande was succeeded by Alberto II., his nephew, the sixth della Scala who ruled Verona. The seventh was Mastino II., a nephew of Alberto. With him commenced the decline of his house; and from this time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortunes and crimes. Mastino II. was vain, weak, and unprincipled. He was surrounded by a brilliant court: Treviso, Vicenza, Bassano, Brescia, Parma, Reggio, and Lucca, all acknowledged him as lord; and he won Padua from the powerful family of Carrara. Having abandoned the imperialist party, he was fixed upon by Pope Benedict XII. as the head of a general league or alliance of the Guelphs against the Visconti, the leaders of the Ghibelline party. But he lost several of the most important of the possessions which had been united under his authority. He died in 1351.

The tomb of Mastino II. equally exhibits the double effigy; the equestrian warrior on the pyramid, and the *recumbent sovereign* on the *sarcophagus*.

The eighth ruler, *Cangrande II.*, who built the Castel Vecchio, and the great bridge adjoining it over the Adige, after a troubled reign of eight years, was murdered by his own brother, Can Signorio, 1359: and it shows in what a demoralised state Italy must then have been, when we find that such a crime did not prevent the perpetrator of it from succeeding to the government. He committed a second fratricide on his deathbed, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if Paolo Albino another brother had been suffered to survive him. Next to ensuring the inheritance of Verona to his sons, his most earnest passion in his last days (he died in 1375), was the erection of his most sumptuous mausoleum.

The tomb of Can Signorio, which forms four stories, also surmounted by an equestrian statue, is exceedingly elaborate. The plan is hexagonal; and six Corinthianised Gothic columns support the lower story. The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the six warrior-saints, St. Quirinus, St. Valentine, St. Martin, St. George, St. Sigismund, and St. Louis. Beneath the gable of the third story are allegorical figures of virtues. Faith, with the star upon her breast; Prudence, Charity, and three others. The figure is recumbent upon a sumptuous sarcophagus. An inscription, cut in Gothic letters, preserves the name of Bonino di Campilione, who was both the sculptor and the architect of this sumptuous pile.

These tombs stand in the old cemetery of Sta. Maria Antica, which had been the family burial-place of the Scaligers before they rose to power. The tombs are of white marble, in a style which is a mixture of the pointed and the Romanesque.

The *Museo Lapidario* contains a valuable collection of antiques, disposed in a cortile, at the end of which stands the Teatro Filarmonico. It was be-

gun by the *Accademia Filarmonica* in 1617; but it acquired its present importance and magnitude by the exertions of the celebrated Maffei, who bestowed upon it his collections, adding to their value by the description which he published of them in the *Museum Veronense*. Many important additions have been subsequently made. This collection does not contain any objects of peculiar merit as works of art; but it is full of monuments illustrating points of archæology. The porticos under which the antiquities stand were built by the *Philharmonics*, each member contributing a pillar.

The *Castello Vecchio* was built in 1355 by Cangrande II. It is yet a noble and picturesque pile, battlemented at the top. Within, the quadrangle has been much modernised, and some fine towers have been demolished.

Immediately adjoining the castle, which is on the banks of the Adige, is the coeval bridge, the *Ponte del Castello*, also a picturesque object. It is of brick, turreted and battlemented. The arches are of unequal size; the largest is about 161 feet in span. The different views of and from this bridge are admirable.

Upon the l. bank of the Adige rises the *Colle di San Pietro*, where formerly stood the palace of Theodoric, the *Burg* of *Dietrich von Bern*; without doubt built in part of Roman materials. Late in the middle ages it retained much of its pristine splendour; and, as the most prominent structure of their city, the inhabitants caused it to be engraved upon their seal. As far as the character of this engraving is intelligible, it agrees with the early descriptions, which state the palace to have been surrounded by porticos. Many parts of the building were demolished for the purpose of raising the church of San Pietro, which contained several capitals, columns, and other fragments of the *Gothic* structure. In more recent periods (1393) Theodoric's palace was turned into a castle by Galeazzo Visconti, who obtained the

lordship of Verona in 1387, when the dominion of the Scaligeri came to an end. But the Visconti lost Verona in 1405, and other fortifications were added by the Venetians, to whom Verona then became subject. The remains of the building were blown up by the French in March 1801. Some portions of the church of San Pietro and of the ancient building yet remain; and the view from the summit repays the trouble of the ascent. Beyond the ruins of the church of San Pietro are the dismantled remains of the *Castello di San Felice*. This also was the work of Sanmicheli. The Colline abound with fossils; and in the history of the science of geology they are remarkable, as being amongst the first which excited curiosity when a specimen of them was presented to the celebrated Fracastorius. He had read about them in Pliny and Theophrastus, and he came to the conclusion that they were not semblances, generated by the plastic force of nature, as was the opinion at the time, but that they had been real living animals deposited by the sea.

Churches.—The *Duomo*, called also *Sta. Maria Matricolare* is attributed to Charlemagne, but it may be shown that he had no hand in this work, though it cannot be clearly shown by whom, or exactly at what time, the existing fabric was undertaken. A church had been erected before the time of Charlemagne on the spot where the cathedral now stands, in honour of the Virgin, on the site, and with the materials, of a temple of Minerva. This church was repaired thirty years after Charlemagne's death by the Archdeacon Pacificus, as is mentioned in the inscription on his tomb in the church. Had Charlemagne built a new church, it would not so soon have wanted repair, except owing to some accident, of which, however, there is no mention. The tradition of this church having been built in the time of Charlemagne may perhaps be accounted for by the episcopal chair having been transferred here in 806. A new sacristy was built in 1160, and in 1187 Urban III. re-consecrated the existing cathedral. W.

may conclude, therefore, that the greater part of the existing cathedral was rebuilt in the first half of the 12th centy. The apse at the E. end of the cathedral, and a portion of its sides, are in a very different style from the rest of the building; in a style which is so near a resemblance to the Roman as to permit us to believe that these portions are a remnant of the original church. The vaulting of the *Duomo* was begun in 1402, but not finished till 1514. In 1534 further alterations (the choir, screen, and the chapels apsed from the S. wall) were made under the direction of *Sanmicheli*.

The splendid porch must have formed part of the new building, and must, therefore, belong to the 12th centy. Four columns, supporting two arches, one above the other, and the lower columns resting on griffons, form the porch. This mode of supporting columns seems to have been common in Italy in the 12th and 13th centuries. The celebrated Paladins, Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditionary connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the underside of the arch which forms the roof of the porch exhibits a variety of grotesque images and symbols.

Orlando in his rt. hand holds his celebrated sword, upon the blade whereof its name is inscribed, divided thus into its four syllables, Du-rin-dar-da. His oval shield, flat at top, is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His l. leg and l. foot are armed in mail; the rt. leg and rt. foot are bare. Opposite to him is his companion Oliver: his shield is like that of Orlando; and he is armed not with a sword, but with a truncheon or mace, to which is appended a spiked ball held by a chain. Such a weapon, supposed to have belonged to him, was until the last age preserved in the monastery of Roncesvalles, thus showing the *authority of the traditions according to which the*

sculptures were formed. But the most remarkable circumstance is, that the combined peculiarities of the arms and armour of Roland and Oliver are found in Livy's account of the Samnite warriors; and the description which he gives is so singularly applicable to the costume of these statues, that we think it best to give it in the original, in order that the traveller may compare the words of the historian with the effigies which he will see before him.—“The shape of their shield was this; broad above to cover the breast and shoulders, embossed with silver or with gold, flat at top, and wedgelike below,—‘*spongia pectori tegumentum*,’—and the l. leg covered by the *ocrea*.”—The “*spongia*” has puzzled the commentators, and Baker translates it by “a loose coat of mail;” but Maffei supposes that the *spongia* is the ball wielded by Oliver, and which closely represents a sponge in its form.

In the semicircle over the portal is an ancient bas-relief, representing the Adoration of the Magi; it has been coloured, and the blue ground is yet visible: beneath are three female heads, well executed, inscribed *Fides*, *Spes*, *Caritas*. Among the grotesques of this portal may be noticed a pig standing upright on his hind legs, dressed in a monk's robe and cowl, and holding in his fore paws an open book, upon which is inscribed A. B. PORCEL—probably a satire of the middle ages against the monks.

The porch of the transept consists of two ranges of columns, with strange sculptures, mystical or satirical. The interior has been Gothoicised. In beauty this church is inferior to *St. Anastasia*.

The more modern portions of the *Duomo* are exceedingly rich. Amongst the chapels, those of the Maffei family, and of St. Agatha, are peculiarly elegant. In and about the *Duomo* are some remarkable monuments.—One inscription commemorates the death and the works of the celebrated *Pacificus* Archdeacon of Verona (778-846). His name is written in three languages,—*Pacificus*, *Salomon*, *Irenæus*. Seven churches

were founded by him at Verona. He had great skill as an artist in wood, stone, and metal, and he also invented some machine for telling the hour by night; but there is no reason to suppose that a striking clock is intended. His epitaph also claims for him the merit of having been the first glossator of the Holy Scriptures.—Here is interred Pope Lucius III., who, like many other of the mediæval pontiffs, was driven from his see by the disturbances of the unruly Romans, and compelled to take refuge at Verona, where, after holding a very important ecclesiastical council, he died, 1185. A curious epitaph marks the place of his interment.—An ancient sarcophagus, with the head of Medusa, was afterwards used as the tomb of a noble Venetian. Such adaptations often take place: at Pisa we shall find several. Amongst the more modern monuments is that of the Poet de Cesaris, with a good statue of Religion, and surmounted by his bust.

The Duomo formerly boasted of many fine paintings; but several have been removed. The Assumption, by *Titian*, has been replaced here after travelling to Paris. This picture does not need praise, for its beauties would strike the most careless observer. The manner in which the Virgin is represented as floating upwards is admirable. Others worthy of notice are,—*Moroni*, St. Peter and St. Paul;—*Giolfino*, the Last Supper;—*Farinati*, the Virgin and Child;—*Liberale*, the Adoration of the Three Kings. The bronze statue of our Saviour is by *Giovanni Battista di Verona* (fl. 1500). The presbytery in which it stands is by *Sanmicheli*, and the walls and mouldings are painted in fresco by *Francisco Tordido il Moro*, from the designs of *Giulio Romano*.

The baptistery, also called the church of *San Giovanni in Fonte*, is said to have been built between the years 1122 and 1135; the older baptistery having been destroyed by an earthquake in 1116. In the centre is a large octangular font, perhaps more than 30 ft. in circumference, hewn out of a single

block of Verona marble. A frieze of Lombard circlets, supported by grotesque heads, runs round the summit. On the faces are represented the following subjects: the Annunciation, the Visitation, and the Birth of our Lord, the Angels appearing to the Shepherds, the Adoration of the Magi, Herod commanding the Slaughter of the Innocents, the Execution of his Decree, the Flight into Egypt, the Baptism in the Jordan. The sculpture is in a rude but forcible style.

The Baptism of our Lord, over the High Altar, is by *Paul Farinati*.

The *Cloister* of the cathedral has been modernised in the upper story, for it was originally a double cloister. It has two ranges of arches in the height of the gallery, each arch rests on a pair of columns, and each pair is of a single stone, the capitals and bases being united. Adjoining is a fragment of what is said to have been a church before the erection of the present cathedral. It is merely a rectangular room, with a groined vault supported on columns.

The *Biblioteca Capitolare* is one of the most important collections in Italy for sacred and Patristic literature. It was first formed by *Pacificus*, and contains a large proportion of very early manuscripts, some of the 4th and 5th centuries. Here *Petrarch* first read the *Epistles of Cicero*; and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical inquirer. Many of the manuscripts are palimpsests, and one of them furnished the 'Institutes of Caius,' compiled in the reign of *Caracalla*. It was known that this treatise was the foundation of the 'Institutes of Justinian,' but not a fragment of it could be found. "A rumour, devoid of evidence," says *Gibbon*, "has been propagated by the enemies of Justinian, that the jurisprudence of ancient Rome was reduced to ashes by the author of the *Pandects*, from the vain persuasion that it was now either false or superfluous. Without usurping an office so invidious, the Emperor might safely commit to ignorance and time the accomplishment of

this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was an hundred-fold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to erase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend. If such was the fate of the most beautiful compositions of genius, what stability could be expected for the dull and barren works of an obsolete science."—*Gibbon*.

Years after the death of Gibbon his sagacity was verified by the zeal of Niebuhr, who, when on his way to Rome in 1816, examined the capitolary library: two small fragments relating to jurisprudence, not palimpsests, had been published by Maffei, but he had not ascertained their author. Niebuhr suspected that they were parts of the 'Institutes of Caius;' and upon further examination he discovered the whole remainder, or nearly so, of this ancient text-book of the Roman law palimpsested beneath the homilies of St. Jerome, literally verifying Gibbon's words. At the instance of Niebuhr a learned German jurist was despatched to Verona by the Prussian Government, and the result has been the publication of the lost work. The Biblioteca Capitolare also contains inedited poems by Dante.

The *Vescovato*, or bishop's palace, has been altered and rebuilt at various periods, but principally about the year 1356. One of the cortiles with fanciful columns is striking, and this edifice exhibits in its more modern portions many curious modifications of the cinque-cento style, particularly in the portals attributed to *Fràte Giocondo*. Many of the paintings have been carried off, but in the *Sala dei Vescovi*, a series still remains of the portraits of the bishops of Verona from *Euprepus* to the Cardinal Agostino Valerio in 1566, by *Brusaporci*; of course the

greater number are imaginary. In the court of the *Vescovato* stands a fine colossal statue of a crowned female, marked with the artist's name, *Alessandro Vittoria*.

San Zenone.—This is the most interesting example at Verona of the architecture of the middle ages, and that which has undergone least change in the inside. It stands at the W. end of the city near the gate leading to Brescia. The first church of any size which was built on the site was erected in the beginning of the 9th centy., by Rotaldus Bishop of Verona. This church was much injured by the Hungarians in 924. In 961 Otho I. passed through Verona on his way to Rome, and left a rich donation in the hands of the bishop for its restoration. The new church, however, was not begun till 1138, and not finished before 1178. The plan of the church is that of the Latin Basilica, without transepts: the style is Lombard. The front is of marble: the sides are constructed with alternate layers of marble and brick.—"The front may be cited as a good example of the early architecture of this part of Italy: the general idea is that of a lofty gable with a lean-to on each side, which, being the natural result of the construction, is, if well proportioned, a pleasing form."—*Woods*. The principal feature of the front is one of the earliest wheel of fortune windows. It was executed by a sculptor of the name of *Briolotus*, who also built the baptistery. An inscription in the baptistery records this fact, and speaks of the window as a work which excited wonder in those times.

Its allegorical meaning is here made sufficiently clear by the King at the top of the wheel, and the prostrate wretch at the bottom, and the verses both within and without, by which Fortune speaks and addresses the beholders. Maffei gives the inscriptions:—

En ego fortuna moderor mortalibus una
Elevo, depono, bona cunctis, vel mala dono.

This is on the external circumference; within is—

Induo nudatos, denudo veste paratos,
In me confidit, si quis derisus abibit.

The campanile, which stands by itself, wholly unconnected with the church, was begun by *Abbot Albericus* in 1045, but was not finished till 1178.

The portal is a very rich specimen of those of Italian churches in the 12th century. If in its decorations some ludicrous images are retained, the greater part of them attempt to imitate the more correct models of the Roman bas-reliefs. All the figures are rudely sculptured; but the arabesques, which enrich the divisions of the different compartments, are beautifully designed, and not ill-executed. The bas-relief within the portal over the door is said to represent a deputation which was sent to San Zeno by the Emperor Gallienus. Immediately above the arch of the porch is a hand with the fore and middle fingers extended, and the two others bent, in the act of the *Latin Benediction*. It is said that, in the early ages, before the artists thought of making him an old man supported on cherubim, the Almighty was always indicated in this way. On the flanks of the portal appear subjects taken from the Old and New Testament,—the history of Adam and Eve on the l. hand, the principal events in the life of our Saviour on the other, explained in leonine verses in short epigraphs. With these are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times,—knights jousting at each other; and below the first series is a representation of the chace, popularly called the Chace of Theodoric. The feet of the hunter, who is in Roman costume, are placed in stirrups; and this, according to Maffei, is the most ancient piece of sculpture in which they are exhibited. The dogs have seized the stag, and at the extremity is a grinning demon waiting for the hunter. Some lines underneath designate him as Theodoric, and, according to the vulgar notion, the infernal spirits furnished him with dogs and horses. This arose probably from his being an Arian. The old bronze doors are very curious, consisting of a series

of bronze plates, 48 in all, fixed on a pine wood frame; the reliefs on them represent, in a very rude style of art, scriptural subjects, and are perhaps amongst the earliest specimens, as they are amongst the rudest, of Christian sculpture. The pillars, as usual, rest on the backs of animals—lions, symbolical of the vigilance and strength of the church. Round the arch of the portal are symbolical representations of the months of the year, beginning with March. It is to be regretted that this porch is much neglected; and the group of Theodoric and the demon, in particular, is defaced by the urchins who have punched holes in the marble, in order to “smell the brimstone” which it is popularly supposed the fiend gives out by this process.

The interior of the church is striking, from the grandeur of its proportions and its elevation. The nave is high, and is divided from the aisles, which are low, by alternate pillars and piers supporting semicircular arches in pairs. From the piers ascend ribs, in the form of rude Corinthian pilasters, to support the roof of the nave; two only of these ascending shafts support a direct arch across the nave, and the arrangement is not calculated to support any vaulting. The wooden roof is exceedingly curious, and more elaborately ornamented than occurs anywhere else in Italy. The choir is in the pointed style; but this part of the church was rebuilt in the 15th century. The windows in this church, unlike those in the early Basilicas, are of small dimensions. Many curious relics of antiquity are disposed about the interior. Of these, the strangest is the statue of San Zeno, sitting in a chair. San Zeno is the patron of Verona; he became its bishop in A.D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted statue represents him as brown as a mulatto, though not with a negro physiognomy. He is represented in the attitude of benediction. On the l., on entering the church, is the *Coppa di San Zenone*, a vase of porphyry, from a single stone, the external dia-

meter of which is 13 ft. 4 in., the internal 8 ft. 8 in.; and the pedestal is formed out of another block of the same material. It is of high antiquity, and, according to the legend, was brought by the fiend from Syria, at the behest of the bishop. It originally stood on the outside of the church, and Maffei supposes it to have been intended for washing the feet of the pilgrims before entering the sacred edifice. On the wall of the S. aisle are a series of rude statues of Christ and the Apostles, of the 14th century.

Many of the altars are adorned with pillars, taken, as it should seem, from some more ancient edifice. In particular, the Altar of the Virgin may be remarked; the columns here are composed of four smaller pillars fastened in a kind of true-lovers' knot. A Roman tomb of Augusta Atilia Valeria is one of the early Christian monuments which formerly abounded in this city. The statue of St. Proculus, executed in 1392 by *Giovanni* son of Master *Rigino*. Several frescoes, one representing the great flood of the Adige in 1239, and probably coeval with the event. A bas-relief, representing two cocks carrying a fox, dangling from a pole, considered as a hieroglyphic of vigilance overcoming craft. There are few pictures worthy of notice. The best is by *Mantegna*, which went to Paris, and is now over the high altar. It is one of the most important of the artist's easel pictures in Italy, and represents a Madonna enthroned with Angels, and four Saints on each side. Rich architecture, adorned in front with festoons of fruit, surrounds the composition. There are three more compartments, which have not returned from Paris. There is also a remarkable sarcophagus, perhaps of the 9th century, serving for an altar: it is worked on three sides. Here is also a simple stone sarcophagus, found in 1838, with the bones of San Zeno. It is intended to erect a splendid monument over it.

Under the choir there is a spacious *crypt*, the semicircular vaulted roof of which is supported by 40 pillars, with

capitals of various forms. In and about its recesses are dispersed numerous fragments of ancient frescoes and bas-reliefs, the tombs and statues of the ancient bishops of Verona, Eupreprius and Circinus.

The *cloister* of San Zeno consists of arches supported on coupled columns of red marble, united by a little appendage of the same substance at the necking of the column and at the upper torus of the base. On one side is a projecting edifice, sustained by columns of different diameters, which formerly contained a large basin for the monks to wash themselves before entering the refectory. The cloister contains many tombs, some always belonging to it, others brought from suppressed churches. Here are the tombstones of *Giuseppe della Scala*, of whom Dante speaks, and of *Ubertino della Scala*, superior of the Benedictines. This cloister is falling into ruin; the pavement destroyed, and the monuments mutilated.

Adjoining the cloisters is an old church, built in the same manner as the one which stands close by the cathedral, with groined semicircular arches supported on four pillars, all unlike, dividing it into nine equal squares.

The adjoining cemetery, from which the church and its campanile may be conveniently examined, contains an ancient and singular mausoleum. You descend by a flight of steps, and at the bottom is found an ancient sarcophagus. Over the entrance is an inscription, appropriating it to Pepin King of Italy, who died at Milan A.D. 810. The sepulchre is remarkable, and is evidently made for some person of great distinction; but the inscription is modern, and was put up by a priest in the course of the last century. The water found in the tomb, and caused by the percolation of the rain, is thought to possess medicinal virtues.

San Fermo Maggiore. This church has the epithet of "*Maggiore*" from its size: it is, perhaps, the most interesting after the cathedral and San Zeno. Its foundation may be traced

as far back as 751. The crypt appears to have been built in 1066; and the massy piers and plain heavy vaulting are perhaps unaltered. The church is of brick with a good deal of ornament, and the rows of little arches are some of them trefoil-headed. The door of the façade is round-headed, with a profusion of ornamented mouldings. It has no rose in the front, but, instead, are four lancet windows with trefoil heads. Over these is a smaller window, divided by little shafts into three parts, and a small circular opening on each side of it. There is no tracery. The building ends in a gable, whose cornice is loaded with ornament, and three pinnacles rise above it. The interior is a fine and bold Gothic, built between 1313 and 1332. The ceiling is of wood, and not handsome, but is ornamented with a vast number of paintings of saints.

San Fermo has some remarkable monuments in the S. transept. At the altar of the Alighieri are two urns of the last branches of the family of Dante. They were erected by Francesco Alighieri, sixth in descent from the poet, to the memory of his brothers Pietro and Ludovico. Francesco was eminent for his literary acquirements; he was also much addicted to the study of architecture, and made an excellent translation of Vitruvius. Until its extinction the family of Dante continued in great prosperity and honour. Two of the descendants of the Dante took his name; and hence in the epitaph the father of Francesco and his brother is termed "Dante terzo." The wing—the *Ala*—in the shield of the Alighieri, is what the French term an "armoire parlante." *Altar of Torello Saraina*, built by the historian of Verona of that name in 1523. An excellent cinque-cento specimen.—*Tomb of the Torriani*, erected about the beginning of the 16th century, by Giulio, Battista, and Raimondo della Torre, to the memory of their father Girolamo and their brother Marc Antonio. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument,

a lofty altar-tomb, was decorated with bronzes, each by *Andrea Riccio* or *Briosco*, the architect, of the church of St. Justina at Padua. The few ornaments, the bronze sphinxes and the portraits of the Torriani, which remain, are of great beauty: the principal bas-reliefs were carried off to Paris, where they are fixed into a door of painted wood at the Louvre; here the broken and disfigured panels remain as accusers. There is a curious monument to the memory of *Antonio Pelacani* (or, skin the dogs), who appropriately took to wife *Mabilia Pelavicini* (or, skin the neighbours). He was a professor of medicine, and is represented surrounded by his pupils.

Many ancient paintings in and about the church have been whitewashed. Among those paintings which remain are the following:—a Crucifixion, evidently earlier than the time of Cimabue.—*Vittorio Pisanello*, an Annunciation, executed about 1430: the angel is represented as kneeling before the Virgin. The Adoration of the Magi: this painting is in a bad light.—*Benaglio*, the same subject.—*Domenico Morone*, St. Anthony of Padua.—*Orbetto*, the Nativity.—*Caroto*, the Virgin and Saints, dated in 1528.—*Barca*, a Pietà.—*Coppa*, an emblematical composition.—*Verona* supplicating the Virgin for deliverance from the Pestilence.—*Dondoli*, the last Supper.—*Giovan Battista del Moro*, St. Nicholas and St. Agostino.—*Torbido*, the Virgin and Saints.—*Crema*, the Virgin with St. Anthony and St. Brandan.—*Caneiro*, the Virgin with St. Peter and St. Paul.—*Francesco Bonsignore*, the Virgin, with the Lady by whom the painting was presented kneeling before her, date 1484.—*D. Brusasorzi*, a Crucifixion, with the Virgin and Saints and the Magdalene. The Gothic pulpit, with fine frescoes of Saints and Prophets, by *Stefano da Zevio*, is remarkable. The sacristy and cloisters should also be visited. So also the crypt, with curious fragments of frescoes freed from the whitewash with which they had been daubed.

Church of *Santa Eufemia*, abounding in frescoes and paintings, of which

the best are those by *Caroto*, in the Chapel *degli Spolverini*. They are considered as the best of his productions. In the middle picture of the altar are represented the three archangels; in the side panels two female saints. On the side wall *Caroto* painted the History of Tobias: of these pictures the lower one is graceful; the mother of Tobias embraces her daughter-in-law, while Tobias himself heals the eyes of his blind father. These frescoes are in some parts painted over and much injured.—Besides these are some fine fragments by *Stefano da Zevio*; they are principally heads of saints in fresco.—*D. Brusasorzi*, the Virgin in Glory; below, St. Roch, St. Sebastian, and others.—*Moretto*, St. Onofrio and St. Anthony. There are also several monuments in this church. That of *Marco* and *Pier Antonio Verita*, by *Sanmicheli*, has much merit. Two are remarkable from their connection with Petrarch—the tomb of *Rinaldo di Villa Franca*, one of Petrarch's correspondents, and the tomb of *Pietro del Verme* and *Lucchino* his son. The latter was a Condottiere of considerable fame, to whom Petrarch dedicated his treatise upon the virtues needed for a commander. The cloister is from the designs of *Sanmicheli*; but it is now used as a barrack.

Church of *Sta. Elena*, adjoining the baptistery of the cathedral: some curious ancient tombs and inscriptions; amongst others that of Theodorus, one of the cardinals of the time of Lucius III.; about 1177. Paintings: *Felice Brusasorzi*, St. Helen and other Saints, a pleasing composition.—*Libérale*, St. Helen and St. Catherine, dated 1490. In a crypt is a curious mosaic, an early Christian monument.

Church of *San Sebastiano*, formerly belonging to the Jesuits, and exhibiting that rich, if not tasteful, ornamentation, for which the churches of this order are remarkable. The front is after the designs of *Sanmicheli*, and very magnificent. Almost all the marbles found in the province of Verona are employed in the sumptuous columns and decorations of the altars.

The adjoining buildings are now used as the *Ginnasio*, a school for little boys. Here also is kept the communal library, an indifferent collection.

Church of *SS. Nazaro e Celso*. The ancient monastery to which this church belonged is partly destroyed, but in and about it are some remarkable relics of antiquity. In a small chapel, excavated in the side of an adjoining hill, are frescoes, probably of the sixth century, and good specimens of the style of that age. The subjects also which they represent are more than usually varied. The church is partly from the designs of *Sanmicheli*, but unfortunately mutilated in their execution, the five arches which he contemplated having been reduced to three. It is filled with paintings, many by *Brusasorzi*;—amongst these his favourite subject of a Choir of Angels, painted on the doors of the organ.—*Paolo Farinati* also contributed much to the adornment of this church. His fresco of Adam and Eve is thought to be one of his best productions.—*Canerio*, the Descent of the Holy Ghost. Other fine old pieces in this church are by *Falconetti*, *Monsignori*, *Montagna*, and others. There are also many pictures by modern artists.

Santa Maria in Organo, a very ancient church, erected upon the site of some still more ancient building, called the *Organum*, of the time of the Lower Empire. What this building was has been much disputed by antiquaries. It is doubtful whether it was an arsenal or a prison. The present church was principally built in 1481, as appears by an inscription upon the first column on the rt. hand towards the entry: the façade is by *Sanmicheli*. Within the church, the following objects are worthy of remark:—the *intarsiatura*, or inlaid wood-work of the choir, by *Fra' Giovanni*, a friar of the Olivetan order, to whom this church belonged, was executed in 1499. *Fra' Giovanni* is considered as the greatest master in this branch of art. In the Chapel of the Holy Sacrament is a candelabrum of walnut-tree wood, carved with beautiful but inappropriate grotesques.

Paintings: *G. de Libri*, the Virgin, in fresco.—*Brentana*, the Discovery of the Holy Cross by the Empress Helena.—*Giolfino*, Subjects from the Old and New Testament.—*Farinati*, St. Peter sinking in the Water; St. Gregory feeding the Poor.—*Domenico Brusasorzi*, the Resurrection of Lazarus; the Pool of Bethesda; St. Jerome and St. John.—*Caroto*, the Virgin, St. Vincent, and St. Maur. The sacristy, besides the *intarsiatura* and carving of *Fra' Giovanni*, contains some "beautiful studies, three half-figures in every compartment (of which there are fourteen) of 'padri Benedettini ed Olivetani,' all in white dresses, hooded, relieved on blue grounds, and all in the most perfect condition. Eighteen lunettes contain each two portraits of the popes who have been elected out of these orders. The blue grounds have been relieved by gilding, and have stood perfectly. These works are all by *Moroni*. Vasari justly speaks of this place as one of the finest sacristies in Italy."—*S. A. Hart, R. A.* Among the portraits is that of *Fra' Giovanni*, over the door leading to the altar. In the adjoining cemetery are curious ancient tombs.

San Giovanni in Valle: a church principally remarkable for its crypt, which contains two very remarkable Christian tombs, of an early date. Both are covered with sculptures: upon the one believed to be the most ancient, the prominent group includes our Lord upon a hill, whence issue four streams, which may be either interpreted as the four Gospels, or as the four rivers of Paradise. Nearly the same representation occurs in the mosaics at Milan. St. Peter is on one side and St. Andrew on the other;—our Lord and the Woman of Samaria;—the Cure of the Demoniac;—Moses receiving the Law;—Daniel in the Lion's Den. What might puzzle the antiquary are two figures of monks; but these appear to have been added about the year 1495, when the tomb was discovered. The other tomb is in a better taste as to art, but far less interesting as to subjects: it represents a deceased husband and wife, with St.

Peter and St. Paul. In the church above, numerous fragments of Roman buildings are apparent in the half-ruined walls.

San Giorgio Maggiore, of very ancient foundation. The interior exhibits *Sanmicheli* in all his talent and exuberant richness of fancy. The adjoining convent was sold by the French, and is now almost wholly demolished. In the church the following objects may still be remarked. The High Altar is by *Brugnoli*, the nephew of *Sanmicheli*: the details are exquisitely sculptured.—*Paolo Veronese*, the Martyrdom of St. George.—*Farinati*, the Miracle of the Loaves and Fishes, painted by the artist in 1603, at the age of 79. With many defects, this piece, which is of great size, is a remarkable performance.—The fall of the Manna in the Desert, begun by *Felice Brusasorzi*, and completed by *Ottini* and *Orbetto*, his pupils.—*Caroto*, the Annunciation; St. Ursula, in distemper.—*Moretto*, the Virgin and Saints.—*Girolamo de' Libri*, the Virgin, two Bishops, and three Angels. *Lanzi* points this out as being a masterpiece in delicacy of work and beauty of design.—*Brusasorzi*, the Three Archangels, supposed to have been executed in rivalry of the preceding picture.—*Jacopo Tintoretto*, the Baptism in the Jordan. Paintings by *Caroto*, under an old fresco on the 9th altar.

This church contains a profusion of other paintings, statues, and architectural ornaments. The campanile, by *Sanmicheli*, is a noble and solid structure.

Santa Anastasia "would, if the front were finished, probably be the most perfect specimen in existence of the style to which it belongs. It was built at the beginning of the 13th century, by the *Dominicans*." The main fabric was begun in 1260, but the casing of the front not till 1426. "The front was to have been enriched with bas-reliefs, but this work has been only begun. The inside consists of a nave of 6 arches with 6 aisles, and a semi-circular recess. The transept is short, and in the angle between that and the choir is a square tower, terminating in

an octagonal spire. All the arches and vaultings are obtusely pointed. The springing of the middle vault hardly exceeds the points of the arches into the aisles; and the windows of the clerestory are circular and very small. Its dimensions are 75 ft. wide, and 300 ft. long." — *Woods*. The church is rich with paintings and altars; and it appears to have been originally entirely covered with frescoes, but many of them are almost destroyed; those, however, in the spandrels of the vaulting are very remarkable on account of their beauty and fine preservation. A few of the principal objects which it contains may be enumerated:—The two urns for holy water, supported by grotesque figures; the one on the l. is by *Gabrielle Cagliari*, the father of Paolo Veronese. — The *Fregosi Altar* and Chapel, which *Vasari*, usually scanty in his account of Lombard art, considers as one of the finest in Italy. *Danese Cataneo*, 1565, was at once the architect and sculptor of this monument.—The *Altar of St. Vincent*, built of rich grey marble, the pillars on each side of *Fiorde Persico*. —The Patron Saint is by *Rotari*: above, a curious fresco, in tolerable preservation. — The *Altar of the Bevilacqua Family*: *Caroto*, the Body of our Lord, with the *Maries* weeping around.—The *Pindemonte Altar*.—*Caroto*, St. Martin: near it hangs the lower jaw-bone of a spermaceti whale. — *Chapel of the Crucifix*, a curious ancient piece of sculpture: The Deposition from the Cross.—*Stefano da Zevio*, the Emblems of the Passion. *Altar of the Centrago Family*.—The Virgin between St. Augustine and St. Thomas Aquinas; an excellent picture by *Francesco Morone*.—*Pellegrini Chapel*: curious bas-reliefs, in terra-cotta, of the life of our Saviour; they are of the 15th century. The Descent from the Cross is the best, in which the artist has introduced a fine figure, one of the *Pellegrini* family. Here are also some curious ancient frescoes, in which portraits are introduced of members of the *Aligeri* and *Bevilacqua* families. Over the arch of the chapel is a St. George, by *Vit-*

torio Pisanelli; the fore-shortenings and projections, as usual, remarkably skilful. — *High Altar*: *Torelli*, the Death of San Pietro Martire, imitated from Titian; tomb of *Cortesia Serego*, 1432, one of the *Condottieri* of that age. — The *Lavagnoli Chapel*: curious frescoes in the style of Mantegna; and the fine tombs of the family.—*Sacristy*: over the door, the Council of Trent, by *Falcieri*, with no merit as a work of art, but curious as a contemporary memorial of that assembly. Within are some good pictures by *Brusaporzi*: the altar-piece with Saints; portraits of members of the Dominican order.—*Capella del Rosario*, built from the designs of *Sanniceli*: the altar-piece, in distemper, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin, injured by time; the features of Mastino are remarkably expressive of his character.—*Chapel of the Miniscalchi Family*: Amongst its many decorations the principal is the Descent of the Holy Ghost, by *Giolfino*.—The *Capella di S. Gemignano* has fine frescoes (probably by *Altichieri*), connected with the family *Cavalli*.—Several cenotaphs have been recently erected here: bust of *Cossali*, the author of the *Storia Critica dell'Algebra*, a work of great merit; *Cignoli*, the mathematician; *Targa*, the translator of Celsus; and *Lorenzi*, a recent poet and improvisatore. Much of the marble called *bronzo* is introduced into the ornaments of this church: it is not so called from its colour, but from the metallic sound which it emits when struck by the tool.

Hard by is the interesting though small Gothic Church of *San Pietro Martire*, which, with the adjoining buildings, formed a part of the convent of *San' Anastasia*. The edifice is now the *Liceo*, an institution in which upwards of 500 pupils are received. Over the entrance, on the side of St. Anastasia, is a noble tomb of one of the Counts of *Castelbarco*, a lofty Gothic canopy, beneath which stands the sarcophagus. There are other fine tombs of the same description within the court-

yard. The buildings are kept closed, but will be readily opened for a trifle.

Santi Apostoli, completed about 1194. The front is remarkable for the rich and beautiful scroll-work inserted between the pilasters. On the outside there are fine arched tombs. Within are frescoes by *Brusatorzi*.

Church of *San Stefano*, built in the 11th century, has been much modernized. Its porch resembles that of the cathedral; and the central octagon tower also retains its original appearance. Twenty of the Bishops of Verona are buried here; and it has been doubted whether it was not the original cathedral. There is a marble throne for the bishop still existing. The crypt may, perhaps, date from the 7th century, having every mark of early Christian antiquity: so have also two very remarkable tombs; the one of Galla Placidia, daughter of Eudoxia and Valentinian III., and wife of Olibrius Emperor of the East; the other (as is supposed) contains the remains of Marician, a patrician, A.D. 427.—Amongst the paintings are—*Caroto*, the Virgin between St. Peter and St. Andrew.—*Giolfino*, the Virgin with St. Maur and St. Simplicianus, and St. Placida.—*Dom. Brusatorzi*, a very fine fresco: St. Stephen preceded by the Holy Innocents; above, a choir of angels. Our Lord bearing the Cross. The Adoration of the Magi.—*Ottini*, the Massacre of the Innocents.—*Orbetto*, the Forty Martyrs; one of his best works: *Lanzi* says that some parts are worthy of Guido.

Church of *San Tomaso Cantuariense*. Tebaldo, a Bishop of Verona, chose Thomas à Becket for the patron of this church in 1316. The church has been repeatedly altered. The front is of the 15th century, partly from the designs of *Sanmicheli*: had these been followed the church would have been one of the finest of his productions. Here is the tomb of *Giovan' Battista Beket*, who claims to be of the family of the Archbishop, perhaps a descendant of some of those who followed him into exile. Paintings: *Orbetto*, Martha and Mary.—*Felice Brusatorzi*, the high-

altar piece; the Virgin, with St. Thomas and St. Catherine. — *Farinati*, St. Jerome, in Meditation: good. In the sacristy is a fine painting, which has been ascribed either to *Caroto* or *Garofalo*. It represents the Infant Saviour and St. John sporting before the Virgin. The foreground is rich in flowers, the pink or garofalino being conspicuous amongst them.

Church of *San Bernardino*: monastic in its outward aspect, and flanked by cloisters full of decayed and broken tombs. The church was built about 1499, after the affliction of the great pestilence. The principal pictures which it contains are the following:—*Bonsignori*, the Virgin between St. Jerome and St. George, dated 1488. His paintings are rare out of Mantua. —A very beautiful and interesting painting, the joint work of *Morone* and *Paolo Cavazzolo*, the latter of whom died at the age of 31 (1522), while engaged on this work. By him is the lower portion: a group of Saints, including St. Elizabeth, who, according to the legend, sees the bread which she has distributed to the poor changed into roses: he has also introduced the portrait of the female donor. The upper division, by *Morone*, consists of the Virgin and Child, SS. Francis and Anthony, and Angels. The Capella della Croce has a Deposition from the Cross, and other fine paintings, by *Cavazzolo*. — *Giolfino*, some beautiful though damaged frescoes. In one of them the painter has introduced a view of the Piazza di Brà, as it stood in his time, an interesting historical memorial. Annexed to the church is the *Capella Pellegrini*, one of the finest works of *Sanmicheli*. "The gem of this great master is the little circular chapel at San Bernardino, whose beauty, we think, has scarcely ever been surpassed, and which exhibits, in a striking degree, the early perfection of the Venetian school. It was not finished under Sanmicheli, and blemishes are to be found in it; it is, nevertheless, an exquisite production, and, in a surprisingly small space, exhibits a refinement which elsewhere we scarcely know

equalled.”—*Gwilt*. The material is of a greyish white, showing exquisite workmanship: in the pavement some coloured marbles are introduced. In the upper cloisters and library are fine frescoes by *Morone*. What was formerly the library of the convent is beautiful.

Altogether there are about 40 churches in Verona; but the last which we have space to notice is that of *Sta. Maria della Scala*. The exterior is in a cinque-cento style, by *Fra' Giocondo*. It was first founded by Cangrande, and a fresco upon a wall which formed part of the original structure displays curious portraits of his nephews Alberto and Mastino. The church contains the tomb of Scipione Maffei, the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and who was also a dramatic poet of considerable merit. He died in 1755.

“Sanmicheli’s most admired works are his *Palaces* at Verona; the general style of composition, very different from that of the palaces of Florence and Rome, is marked by the use of a basement of rustic work, wherefrom an order rises, often with arched windows, in which he greatly delighted, and these were connected with the order after the manner of an arcade, the whole being crowned with the proper entablature. The façade of the *Pompei* palace is a good example.”—*Gwilt*. *Palazzo Bevilacqua* would have been beautiful; but, like our Whitehall, it stands merely as a specimen of an entire design. It did contain a splendid collection of antiquities, which have been sold and dispersed. They are now chiefly in the Glyptotheca at Munich.

Palazzo Canossa, also by *Sanmicheli*. This palace was begun in 1527, by Ludovico di Canossa, Bishop of Bayeux, in France. His armorial bearings are on the front. It was not completed till 1560. It contains a tolerable gallery of paintings; the best are by *Brusaporzi*, *Farinati*, and *Orbetti*. The collection of Monte Bolca fishes and other fossil remains is interesting. This palace is usually chosen as the residence

of royal and other great personages when they visit Verona.

Palazzo Maffei Giusti, a noble elevation of three stories, more laboured than the style of Sanmicheli, but very effective; the construction of the staircase is remarkably bold. The collection of the Maffei family is dispersed, but one fine statue of Serapis remains.

Palazzo Ridolfi contains a remarkable historical picture—the Coronation of Charles V. at Bologna, by *Ricci*. It is interesting from the details of costume, and the portraits introduced, amongst which are some of the principal dignitaries and princes of the empire; a complete scenical representation, not forgetting the fountains running with wine, and the ox stuffed with poultry and roasted whole, for the delectation of the multitude.

Opposite to the amphitheatre, in the Piazza di Brà, is the *Palazzo Pubblico*, a noble building, attributed, but erroneously, to Scamozzi. It was built by Andrea Midano, a pupil of Sanmicheli, as appears from an inscription lately discovered.

Palazzo Giusti. Fine gardens and beautiful views; the whole front painted by *Paolo Farinati*.

Palazzo degli Emilii. Some good pictures; amongst them the Adoration of the Magi, by *Orbetto*.

Palazzo Miniscalchi. The exterior is finely painted in fresco by *Tullio India* and *Aleprandi*. Amongst the subjects is the feast of Damocles. Under the stables of this palace are Roman remains, vaults used as prisons by *Eccelino da Romano*. The Moscardi Collection or Museum is now here; a good collection of armour, amongst which is that of Cangrande della Scala. The son of the present owner, Count F. N. Edizzo, has also added to the treasures of his parental home a valuable collection of Oriental MSS., made during his travels in the East.

Palazzo Guastaverza, now *Sparavieri*. One of the most graceful productions of *Sanmicheli*: the management of the rustic work is peculiarly able.

Palazzo Guarienti. Painted on the

outside by *Farinati*. Here is a capital portrait, by *Paul Veronese*, of one of the family.

Palazzo Sagrarnose. Several good pieces by *Orbetto* and *Felice Brusasorzi*: near it are some remains of Roman walls.

Casa Gazzola. Extensive collections of Monte Bolca fishes, and other geological specimens.

Theatres. The *Teatro Filarmonico* is open during the autumn and Carnival: for operas only during the former, for operas and ballets during the latter season.

The other theatres are the *Teatro Nuovo*, in the Piazza Navona, and the *Teatro Valle*.

Verona and Shakspeare are, of course, associated in the mind. The *Montecchi* belonged to the Ghibellines; and as they joined with the *Cappelletti* in expelling Azo di Ferrara (about some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity:—

"Vieni a veder Montecchi e Cappelletti
Monaldi e Filippeschi, uom senza cura,
Color già tristi, e costor con sospetti."
Purgatorio, vi. 107.

"Come, see the Capulets and Montagues,—
Monaldi—Filippeschi, reckless one!
These now in fear—already wretched those."
WRIGHT'S *Dante*.

The tragic history of Romeo and Juliet cannot be traced higher in writing than the age of *Lungi di Porto*, a novelist of the 16th century. The *Casa de' Cappelletti*, now the *Osteria del Cappello*, an inn for vetturini, may have been the dwelling of the family. With respect to the tomb of Juliet, it certainly was shown in the last century, before Shakspeare became known to the Italians. That tomb, however, has long since been destroyed; but the present one, in the garden of the *Orfunotrofio*, does just as well. It is of a reddish marble, and, before it was promoted to its present honour, was used as a washing-trough. Maria Louisa got a bit of it, which she caused to be divided into the gems of a very

elegant necklace and bracelets, and many other sentimental young and elderly ladies have followed her example.

Neighbourhood of Verona.

Towards the Adige, and on the N., are *Gargagnano*, where Dante is said to have composed his *Purgatorio*, and where he possessed some property, a villa, which afterwards passed to the *Serego Alighieri* family. It is a wild and picturesque situation.

Sant' Ambrogio, a little to the E. of the road, about 2 m. before reaching Volargne, which is the first post station on the road to Trent out of Verona: near it are marble quarries, from whence much of the *Rosso di Verona* is excavated, as well as other sorts, the *nemba* and the *brancone*. The workmen of these quarries are remarkable for their cleverness as masons and sculptors, which latter art, as at Como, they profess from father to son.

San Giorgio, a mile and a half N.E. of St. Ambrogio, upon a lofty hill, apparently easy of ascent, but in fact very difficult, whence it has the name of "*Inganna poltrone*." Here is a beautiful Lombard church, where the columns and inscriptions of Luitprand were found.

The mountainous districts to the N., the *Monti Lessini*, afford a variety of interesting excursions, such as that to the *Ponte di Veja*, to which a road passes up the *Val Pantena*, through the pleasant villages of *Quinto*, *Grezzano*, and *Lugo*. It can be taken on horseback or in a light carriage.

At *Quinto*, on his way to the *Ponte*, the traveller should stop for the purpose of visiting the sanctuary of *Santa Maria della Stella*. Beneath the church is a very curious Roman crypt, which the Italian antiquaries have supposed to be a cave dedicated to *Mercurius Trophonius* (a creation of their own), but which, in 1187, was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought from its vicinity. The floor exhibits the remains

of a beautiful mosaic: a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, may possibly lead to the supposition that the cave of Trophonius was originally a bath.

Grezzana is beautifully situated. The adjoining rocks abound in fossil remains, principally of land animals, and they are amongst the first which attracted the notice of the Italian geologists. Skeletons of deer and of elephants they were deemed, previous to more exact modern science.

The *Villa Cuzzano*, near *Grezzana*, is a good and unaltered specimen of an old Italian mansion, and contains frescoes by *Paolo Veronese*.

In the vicinity of *Marzana* are Roman remains, an aqueduct, and other buildings.

Val Policella and *Val Pantena* are diligently cultivated by an industrious peasantry, who from time immemorial have been the proprietors of the land.

In a deep ravine is the *Ponte della Veja*, a natural arch, beneath which bursts a cascade. The span of the arch is about 150 ft.: you can walk along the summit, of which the breadth varies from 10 to 15 ft. The scene is fantastic and strange. Beyond is the village of *Sant' Anna*, a secluded spot.

An excursion to the *Monte Bolca*, which, going and returning, will be about 40 m., also includes many objects of varied interest.

Soave, the town nearest the *Vicenza* road, is a good specimen of *Scaligerian* fortification: the surrounding walls and gates, as well as the castle, are more than usually perfect.

Diverging by the by-road which leads to *Monteforte*, you approach the valley of *Ronca*. The rocks of the adjoining *Val Cunella* are composed almost wholly of beds of shells, whilst the neighbourhood possesses some very remarkable basaltic formations. One of these formations is called the *Monte del Diavolo*: here the pillars are mostly inclined at a considerable angle from the horizon; others are curved, and

others broken off, so as to form a pavement on the soil. At *Vestena* they are very lofty and erect. In one part they form a cliff nearly 50 ft. in height, down which the torrent *Alpone* pours a singular and beautiful cascade. The basaltic hills are called the *Stanghellini*, a name quite similar in its etymology to *Staffa*, for *Stanga* means a pole or staff.

About 4 m. further is the *Monte Bolca*, the largest and most singular deposit of fossil fishes yet discovered. The mountain, which is nearly of a conical form, is partly basalt. The impressions of the fish are found in the schistous strata, which gives out, when broken, a bituminous smell. Coal of inferior quality also is found here in the tertiary marine strata under the basalt.

With respect to the fossil fishes, it must be observed that the same ingenuity which supplies the antiquary with *Othos*, equally insures to the geologist the rarest and most extraordinary specimens; that is to say, they are imitated in such a manner as to deceive any ordinary eye; they are cleverly manufactured out of the disjointed fragments of several different species. Good and genuine specimens may be bought of the *custode* of the Amphitheatre at *Verona*; but they are not cheap: and this dearness is explained by telling you, what is tolerably correct, that it is a rare occurrence, amidst the numberless fragments imbedded in the schistus, to find anything approaching to an entire individual.

ROUTE 26 a.

VERONA TO MANTUA.

18 Ital.=20½ Engl. m.

The railroad is now open between *Verona* and *Mantua*. 3 trains daily.

The province of *Verona* abounds in objects of great singularity and interest. Amongst the works of art the ancient feudal castles are remarkable. Of those which are of the era of the *Scaligeri*, and more or less in the style of the Castle of *Verona*, some are noticed on the routes; but there are many more

in parts of the country out of the beaten track; and the castles built after the cessation of that dynasty all carry on the same plan.

The country on the rt. of the road is celebrated as the scene of some of the most bloody actions between the Piedmontese and Austrians in 1848. It passes near to Santa Lucia and Somma Campagna, from which Charles Albert blockaded Radetsky in Verona, to Custoza, where, after a most sanguinary and protracted contest, the Piedmontese were worsted on the 25th of July; and obliged to recross the Mincio; and by Villafranca, the head-quarters of the King of Sardinia during a part of his invasion of the country beyond the Mincio.

4 m. *Dossobuono, Stat.*, near a straggling village on right.

7½ m. *Villafranca, Stat.*

At Villafranca is a fine castellated structure. It was founded in 1199 by the Veronese; but the present building is of the 14th century. Hence you may proceed by a cross-road 5 miles to *Valeggio* and *Borghetto*, on the Mincio. Overlooking *Borghetto*, and on the opposite side (East) of the river, is the Scaligerian Castle of *Valeggio*, with a very lofty dungeon. *Valeggio* and *Borghetto* constitute an important military position, as affording an easy passage of the Mincio. Here the French crossed in August, 1796, after the battle of Castiglione; and the Piedmontese in 1848; the Austrians on both occasions retreating to Verona. *Valeggio*, a village of 2000 inhabitants, in the midst of a rich silk district, is on the edge of the great plain of Mantua. But the most remarkable feature of the place is the fortified bridge or causeway, built in 1393 by Gian' Galeazzo Visconti, who has in this fabric exhibited his favourite passion for architectural magnificence. His engineers availed themselves of a Roman substructure, upon which they erected this raised causeway or viaduct, at each end of which was a lofty gate tower, and in the centre the bridge over the Mincio; the latter has long since been broken down. The length of the

viaduct was 600 yards, battlemented on either side like the bridge at Verona, and defended by lofty turrets. It cost 108,182 golden zecchins of Venice.

10½ m. *Mozzecane, Stat.* The country about, and hence to Mantua, consists chiefly of irrigated meadow land.

14 m. *Roverbella, Stat.* The town, a large wealthy place, is at some distance from the Stat., on the left: here they show the house in which Bonaparte lodged for 40 days in 1796, during the military operations between the Adige and the Mincio, and the siege of Mantua.

18 m. *Mantua, Stat.* (See Rte. 23.)

The rway stat. is about 2½ m. from the town, but the traveller will find good omnibuses belonging to the different hotels ready to convey him on the arrival of each train; fare 50 centimes.

Mantua to Parma—see Rte. 36.
Mantua to Ferrara and Bologna—see Handbook for Central Italy.

ROUTE 26 b.

VERONA TO VICENZA, PADUA, AND VENICE.

The railway is now open through the whole of this route. Trains leave Verona 4 times a day. The terminus is outside the *Porta del Vescovo*, near the cemetery, on the l. bank of the Adige.

The railroad, on leaving Verona, and in nearly its whole extent to Vicenza, runs parallel to the old post-road. It skirts the last spurs of the Alps, running close to their base. These hills are extremely picturesque, from the many villages which are situated upon them, with their Scaligerian castles. Looking back on the city, the view of Verona, with its mediæval walls, and its heights crowned by the modern fortifications, is beautiful. At a distance of 3 miles we pass the village of *San Michele*. In this village was a very ancient monastery, which afterwards became a convent of Benedictine nuns. It has some interest as being the place where the three grand-daughters of Dante, the children of his son Pietro,

namely, Aligheria, Gemma, and Lucia, took the veil, the last being abbess in 1402. The family of Dante became extinct in 1558, the last descendant holding then a municipal office in Verona. In the church, which is modern, are some good second-rate pictures by *Lo Spadarino*, *Bellotti*, and *Il Gobbino*.

At a short distance from the road, but on the other side of the Adige, is the *Lazaretto*, built in 1591, and for which *Sanmicheli* gave the designs. It is said that they were not strictly followed, but altered for the sake of economy; yet the building, as it now stands, cost 80,000 zecchins. It is a noble cloister; a parallelogram of about 700 ft. by 300, containing 150 cells. In the centre is a very graceful circular chapel of marble. The building is now used as a powder-magazine.

3½ m. *San Martino, Stat.*, soon after leaving which the wide valley of Ilari opens on the l.

The road now passes near the church of the *Madonna di Campagna*, built also from the designs of *Sanmicheli*, but not begun till after his death: a circular building with a Tuscan colonnade, and crowned by a cupola of great beauty and originality. The contrivances of the vaulting, the winding staircase, and other similar portions of the fabric, show also great ingenuity. Within are some good paintings by *Brusaporzi* and *Farinata*, the latter a Nativity. Before the altar *Davila* the historian is interred: he was assassinated close by the church.

6½ m. *Caldiero, (Stat.)*, anciently *Calderum*, so called from its now neglected, thermal springs. An inscription found here shows that the baths were built or repaired by *Petronius Probus*, A. V. C. 753, or the first year of the Christian era, and consecrated to Juno. The buildings stood and continued in use till the year 1240, when they were destroyed by *Eccelino*. The waters retained, however, so much reputation that the Venetian republic, more than two centuries afterwards (1483–1500), directed the building of a bath-house, and made many regulations

for preventing the waste or destruction of the salutary streams; but at present they are little visited. The principal spring is surrounded by a circular enclosure. Like all in this district, the water is strongly sulphureous. The surrounding country has a volcanic appearance. At *Caldiero*, and on the opposite heights of *Colognola*, the Austrians took their position, towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by Napoleon, whom after an obstinate struggle they defeated. Napoleon then retreated to Verona, which he quitted suddenly two days afterwards with all his disposable forces; and by a rapid march along the right bank of the Adige, crossed that river at *Romo*, a movement which was followed by the brilliant victory of *Arcole*.

After leaving *Caldiero*, the picturesque town of *Soave*, on the declivity of a hill, is passed on the left. The modern town is in the plain, but the mediæval walls, which are very perfect, are seen converging to the summit of the eminence, terminated by the ancient castle—the general disposition of all the fortresses in the hilly region of this part of Italy.

Villanuova is now passed. This little village possesses a church which is rather remarkable. The campanile is formed out of an ancient feudal tower, formerly part of the castle of the noble family of San Bonifacio, by whom the place was founded. The altar has a good bas-relief in the style of the 13th century, and the Corinthian capitals of several of the columns seem to have belonged to some early Christian structure.

9½ m. *San Bonifacio, Stat.* A road leads from here on the l. to *Monte Bolea*. The group of *Vicentine* hills, the *Monti Berici*, now come into view. *San Bonifacio* is on the l. bank of the *Alpone*, 3 m. to the S. of which is the field of *Arcole*. It was near this point that Napoleon, after his check at *Caldiero*, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this

village to the Po. He thought, with reason, that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and everything would come to depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose in view. Three chaussées branch off from Ronco; one, following the l. bank of the Adige, remounts that river to Verona; one in the centre leads straight to Arcole, by a stone bridge over the little stream of the Alpone; the third, on the rt., follows the descending course of the Adige to Albaredo. Three columns were moved forward on these chaussées: that on the l. was destined to approach Verona; that in the centre to attack the flank of the Austrian position by the village of Arcole; that on the rt. to cut off their retreat. At daybreak on the 15th Massena advanced on the first chaussée as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcole; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians despatched by Alvinzi passed through Arcole, crossed the bridge, and attacked the corps of Augereau; but they also were repulsed and followed to the bridge by the victorious French. There commenced a desperate struggle; the republican column advanced with the utmost intrepidity, but they were received with so tremendous a fire that they staggered and fell back. Napoleon, deeming the possession of Arcole indispensable, not only to his future operations, but to the safety of his own army, put himself with his generals at the head of the column, seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him

back amidst a cloud of smoke, the dead and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him on all sides. The French grenadiers soon perceived that their commander was left behind: the cry ran through their ranks, "Forward to save the general!" and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when both parties advanced, with diminished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon, perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive success arrived, and ordered a general charge of all his forces, cleared them of the enemy, formed his troops in order of battle at their extremity, having the rt. towards Legnago. By the orders of Napoleon the garrison of Legnago issued forth with four pieces of cannon, so as to take the enemy in rear; while a body of trumpeters was sent, under cover of the willows, to their extreme l. flank, with orders to sound a charge as soon as the action was fully engaged along the whole line. These measures were completely successful. The Austrian commander, while bravely resisting in front, hearing a cannonade in his rear, and the trumpets of a whole division of cavalry in his flank, ordered a retreat, and, after a desperate struggle of three days' duration, yielded the victory to his enemies. An obelisk was erected near the bridge of Arcole in commemoration of the victory, and is yet standing, but it

has been foolishly mutilated and disfigured.

Pass the *Torre dei Confini*, the ancient boundary between the territories of Verona and Vicenza.

13½ m. *Lonigo, Stat.*, near the large town of the same name. On quitting this station the railway crosses the Gera torrent. The fine square castles of *Montecchio* now come into view; and on the opposite side of the valley which leads towards Vicenza, the castle of *Brendola*, on one of the slopes of the *Monti Berici*. The castles of *Montecchio* were the strongholds of the family of that name, rendered well-known by Shakspeare as the rivals of the *Capelli*.

16½ m. *Montebello, Stat.* The village, a good-sized one, is, as the name indicates, on the hill above; on the r. are the lovely *Monti Berici*. This *Montebello* must not be confounded with that near *Voghera* (p. 47), the scene of one of Napoleon's great battles in 1800. There are several handsome villas here.

20½ m. *Tavernelle, Stat.*, in the rich plain between *Montecchio* and *Brendola*.

24 m. *Vicenza, Stat.* The station is outside the Verona gate, close to the shady promenade of the *Campo di Marte*.

VICENZA, the Ancient.

Inns: the *Hotel de la Ville*, kept by *Torresani*; a large and comfortable hotel just inside the Verona gate, and nearest to the railway station, very good; *le Due Ruote*, and the *Stella d'Oro*, very fair, and good cookery, principally resorted to by the country gentry; the *Luna*, outside the town. There is a fair *café* at the railway station, which will serve all the purposes of the traveller who may wish to spend only the interval between two trains at *Vicenza*.

A good strong wine is made near *Vicenza*, called *Breganze, bianco*, and *nero*; the *bianco* is the best. Old *Breganze* costs 3 and 3½ fr. the bottle.

The situation of this city, which, including the adjoining and contiguous villages, contains upwards of 32,000 *Inhab.*, is beautiful, particularly on the

side of the *Monti Berici*. The rapid *Bacchiglione*, upon which it is situated, though small, sometimes does much mischief. Nine bridges cross this river, one of which, that of *San Michele*, a bold single arch, is attributed to *Palladio*. *Vicenza* is of great antiquity: of Roman remains, portions of a theatre have been recently discovered. There are not many structures of the middle ages: this is much owing to the influence of *Palladio* (born 1518, died 1580) in this his native town, and of those architects who more or less followed his school.

"*Palladio's* buildings are in general very beautiful; but most of them are at present in a very forlorn condition. The fronts and even the columns are of brick, the entablatures of wood, and the stucco, with which both have been covered, is peeling off. I am aware that this statement of their materials may lessen your respect for the palaces which make so fine a display on paper; but the circumstance does not diminish the merit of the architect, though it does the magnificence of the city. *Palladio's* columns are mostly mere ornaments; but in contemplating his buildings it is impossible to feel this to be a fault. The sculpture which loads the pediments of the windows is certainly ill placed; and still worse is the little panel of bas-relief so frequently introduced over the lower windows; dividing what ought to be one solid mass into two miserably weak arches. What is it then that pleases so much and so universally in the works of this artist? It seems to me to consist entirely in a certain justness of proportion with which he has distributed all the parts of his architecture; the basement being neither too high nor too low for the order above it; the windows of the right size, and well spaced; and all the parts and proportions suited to one another. The same excellence is found in his orders, and the relation of the columns, capitals, entablatures, &c. He has not adopted the theoretical rules of another, but has drawn them all from what he felt to be pleasing to himself, and suited to his own style of

art; but they are not good when united to a more solid and less ornamental manner."—*Woods.*

Palladio was succeeded by Scamozzi, also a Vicentine (born 1552, died 1616). He was in a manner formed by the example of Palladio, whom, however, he never acknowledged as a master. This will be seen fully at Venice, where Scamozzi was principally employed, though some fine specimens of his skill are to be found in this his native city.

The *Piazza de' Signori* is remarkably fine. In the centre are the two columns which the Venetians were so fond of repeating in all the cities of their dominion, in imitation of the two in the *Piazza di San Marco*. A lofty and slender campanile is nearly 300 ft. in height, though not much more than 20 ft. in the square; a row of shields shows the sway of the ancient magistracy.

The *Basilica*, or *Palazzo della Ragione*, is an ancient Gothic building, surrounded with loggie, by Palladio, commenced in 1560. The great hall is a noble apartment, but rather dilapidated. The pictures formerly here have been recently removed to the *Penacotheca*, in the *Museo Civico*.

The *Palazzo Prefettizio*, opposite the *Basilica*, was designed also by Palladio, but he being at Rome when it was in the course of construction, it is said that those who had the direction of the work departed from his designs. It is Corinthian, rich and fanciful. A narrower front towards the E. is a Roman triumphal arch converted into a dwelling; and Palladio was so well pleased with his work that he has sculptured his *fecit* upon the architrave. Within, in the *Sala Bernardo*, so called from Battista Bernardo, governor of the city at the time of its erection, are good paintings by *Favolo*; the subjects are taken from Roman history.

A singular pageant called the *Rua* is yet annually shown at Vicenza upon Corpus Christi day. It consists of an enormous car, upwards of 60 ft. in height, which is dragged by about 100 men, who manage it with great skill

N. Italy—1854.

and dexterity. It is formed of temples and pyramids surrounded by a combination of wheels, which are *manned* by men, women, and children, all keeping their equilibrium as they revolve: a constellation of roundabouts. There is a traditionary story that this procession commemorates the achievements of two valiant knights, *Bassano* and *Verlato*, who marched into the city, killed Epelino the tyrant, and threw him out of a window.

The *Duomo*, or Cathedral, built in 1467, is a Gothic edifice: it has lately undergone a thorough repair. The nave is nearly 60 feet wide, and hence the roof appears too low. There are few objects of art in it that deserve notice. In the *Barbarini Chapel* (3rd on l.) are some ancient frescoes representing the Martyrdom of Santa Montana; two pictures by *Zelotti*; one attributed to *Mantegna*, another to *Maganza*; and a curious painting by *Lorenzo*, dated 1366, in 31 compartments. The tribune, which has a base look, was erected in 1574. The Council of Trent held some of its meetings here.

Church of *San Lorenzo*, a fine Gothic edifice, which, having for a long time been desecrated and converted into military magazines, has been recently restored to its primitive destination. The front is divided by 7 high pointed arches, in the centre of which is the fine porch, having on either side canopied tombs of the 14th century. The interior contains several monuments, some of which have been removed here from desecrated churches. On the left hand of the entrance is the tomb of Scamozzi, with his bust; and beyond it the funeral tablets of Mantegna and Taffoli, who died in 1522. The monument to Leonardo Porto is in the form of a beautiful Ionic portico, having his own urn in the centre, and those of two members of his family beneath. The tomb of Isabella Alledossi consists of an elaborate *cinque cento* urn. On one of the walls is the slab tomb that formerly covered the grave of the celebrated Giorgio Trissino. The monument of Ippolito Porto has some fine

bas-reliefs. Amongst the other sepulchral monuments in San Lorenzo are those of Feretti, the historian of Vicenza, and of John of Scio, or Schelders, the contemporary and friend of St. Dominick, the "Tyrannorum Gladius, and Hereticorum Malleus," as his inscription tells us, "qui vigeat saeculo ferreo xiii."—Over the altar, in the chapel of *Sts. Lorenzo and Vincenzo*, is a painting of these saints by *Mantegna*.

Church of *La Santa Corona*, near the Corso, also a Gothic edifice. Several sepulchral inscriptions and monuments have been removed here also of late years from other churches. The high altar is of Florentine mosaic work. In the chapel on the right of it are two fine tombs of the *Thiene* family, with recumbent statues of the deceased in armour; the tombs and ornaments are richly gilt, each having a well-executed fresco of the Virgin and child.—In the 5th chapel on the l. there is a fine picture of the Baptism in the Jordan, by *Giovanni Bellini*; the figure of Christ is exquisitely beautiful, and its expression angelic. Another chapel is that of the *Beato Bartolomeo de' Braganzé*. This Beato was a most fanatical follower of St. Dominick, and, as his inscription under the porch tells us, "Nuntium ad Gallos titubantes, et Anglos in fide confirmatos," he had been deputed to the court of St. Louis. From a second inscription in another part of the church, in which he is styled "Dux. Marchio. Comes, Barbarinae REX"—Barberina being a village on the Monte Berico—he must have been a vain man. This estimable friar was beatified at Rome towards the close of the last century, at the instance and heavy cost of the Bourbon dynasty of Parma.—In the 3rd church on the r. is a picture of the Virgin by *Paolo Veronese*, scarcely visible, from its dark tints, and the bad light in which it is placed.

Church of *San Stefano*, has a picture of Santa Lucia and St. George, by *Palma Vecchio*; and a St. Paul, by *Tintoretto*.

San Pietro, to which is annexed the *Ospizio de' Poveri*. Over the entrance of the Ospizio is a bas-relief by Canova, a female figure of Charity, writing on a pedestal which supports the bust of Ottavio Trenta, the founder of the institution. In the church are some good pictures by *Maganza*, a king offering his son to St. Benedict, St. Placidius, and St. Mauro; a Pietà; Our Saviour presenting Garlands of Flowers to St. Peter and St. Paul.—*Zelotti*, Our Saviour delivering the Keys to St. Peter.

Vicenza is more celebrated perhaps than any other town in Italy for its *palaces*. They may be classed under two heads; those built in what may be called the Venetian semi-Gothic style, and those by *Palladio* and his followers in the Grecian. Of the former the principal are, the *P. del Conte Schio*, in the Corso, a fine specimen of the period: under the gateway and in the court-yard are several ancient inscriptions, the most interesting of which are 3 in what has been called the *Euganean* character; they were found at the foot of the hills about six miles S.E. of Vicenza, over the entrance of a cavern, and are supposed to have belonged to the Euganean tribes, who preceded the Romans in this part of Italy, as the Etruscans did beyond the Apennines.

P. Colleoni Porto. The two palaces belonging to this family are also in the Venetian style, and stand close to each other. One of them has a very handsome gateway, and contains a few second-rate pictures of the Venetian school.

Among the fine specimens of Palladian architecture in Vicenza, the following are the most remarkable:—

P. Barbarano, by *Palladio*, Ionic and Corinthian, with rich frescoes.

P. Chiericati, in the Piazza dell' Isola, at the E. extremity of the Corso. Of this edifice *Palladio* was particularly proud, and with reason. The lower order has a fine Doric portico. This palace, which was falling into ruin, has been recently purchased by the Municipality, and converted into a museum and

picture-gallery, to which we shall allude hereafter. The general design is very fine, and the interior arrangements are managed with great skill. It escaped narrowly in 1848, during the bombardment of Vicenza by the Austrians, a cannon shot having pierced the roof, and injured the vaulting of its saloon.

P. Tiene. Had this been completed, it would have been the largest in the city. "The architect of this is said to have been the proprietor, Count Marc Antonio Tiene, the contemporary and friend of Palladio, from whom, no doubt, he has largely borrowed. Scamozzi seems to have completed it. It consists of two orders, Corinthian and Composite, and an attic; the lower order is partly rusticated, and an impost moulding contracts the heads of the windows, which are square. The upper windows are smaller at top than at bottom, but the diminution is slight; altogether the building is very beautiful. The back consists of an open colonnade of two orders, closed at each end; the middle intercolumniation is wider than the others, and has some masonry and an arch within it. The front has eight columns in each story; the back ten."—*Woods.*

P. del Conte Porto al Castello (but for which the stranger must inquire under the name *Ca' del Diavolo*). "This fragment is by some attributed to Palladio, by others to Scamozzi; but the latter disclaimed it, and it appears to me to be Palladian. Whoever was the architect, we may certainly pronounce it a noble design, although a very small part has been executed, and that fragment is nearly in ruins."—*Woods.*

P. Valmarana, by *Palladio*, only partly completed: Composite.

P. Trissino, by *Scamozzi*. "This is probably one of his best works, and is a noble edifice, though it wants something of that undefinable grace of proportion we admire in Palladio, and it stands in so narrow a street that one can hardly judge of it fairly. It has a range of nine windows on the principal floor, with intermediate pilasters doubled at the angles ;

but the change of design in the three middle divisions, the high unmeaning arch in the centre, and the double pilasters separating the centre from the wings are so many defects."—*Woods.* The *Pal. Trissino* was never completed, the front towards the *Contrada di San Stefano* being alone finished. It is now occupied by the *Dogana*.

P. Trenta is also by *Scamozzi*: much plainer than the preceding.

P. Capitanale, by *Palladio*.

P. del Conte Orazio da Porto. This was designed by *Palladio* for *Conte Giuseppe Porto*, and great part of it executed by him; but it has never been completed.

P. Condallini, by *Calderari*, now occupied by the Elementary Schools.

Among the remarkable houses of Vicenza are those of *Palladio* and *Pigafetta*.

Casa di Palladio, in the *Corso*, supposed to have been built by the great architect for his own use, whilst by others it is attributed to *Conte Pietro Cogollo*, a Venetian patrician. It is a Palladian adaptation of a triumphal arch.

Casa Pigafetta. This is a beautiful edifice, but in a very different style. Being situated in a dark, dirty, and out-of-the-way street—a very Edinburgh Wynd—(the *Contrada della Luna*), it has little attracted the notice of travellers. It is a fine specimen of the highly decorated domestic architecture of the 15th cent., having been completed in 1481. It consists of a basement and 2 upper stories, surmounted by a cornice. On the basement are sculptured groups of roses, in red Verona marble, with the French inscription, "Il n'est rose sans épines." Each of the 3 windows have elaborately carved balconies and canopies, ornamented with griffons and other animals, the spaces between being covered with arabesques in low relief, flowers, eagles, &c. This bijou of architecture—for it is scarcely 8 yards in front—was inhabited by the celebrated traveller of this family, natives of Vicenza, and which still exists. The name of the architect is not known.

Teatro Olimpico, if not the finest, yet the most curious of the works of Palladio. The *Academia Olimpica* of Vicenza had been accustomed to act translations of the ancient Greek tragedies, and *Palladio* being a member they employed him to give the designs for this fabric, of which the first stone was laid on the 23rd of May, 1580; but in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by *Scilla Palladio*, his son. He followed, as strictly as he could, the text of *Vitruvius* and the remains which existed. The scene, which is fixed, represents the side of a species of piazza, from which diverge streets of real elevation, but diminishing in size as they recede in the perspective. A considerable effect of distance is obtained, especially in the middle avenue. Daylight, however, by which a traveller usually sees it, is injurious to its effect. On the opening of the theatre the academicians performed *Edipus Tyrannus*, a play to which the scenery is entirely unadapted. It is such a scene as would have been used for the comedies of Menander, and the other plays of the New Comedy. It would be admirably adapted for the representation of the comedies of Terence by the Queen's scholars at Westminster.

The *Pinacoteca Civica*, now placed in a part of the buildings of the *Collegio Cordellino*, near the Church of San Lorenzo, contains some good pictures, partly brought from the Palazzo della Ragione, but chiefly presented by 3 patriotic citizens—the Countess *Pigafetta Vessari*, Count *Egidio di Velo* (who raised the monument to *Palladio* in the cemetery), and Count *Vicentino del Giglio*,—whose names deserve to be recorded. The gallery consists of a long hall, well lighted, and of some small rooms. It is proposed to remove the whole at a future day to the Palace *Chiesicati*, recently purchased by the Municipality. The most remarkable pictures in this collection are: *Giorgione*, the *Portrait of Pietro di Abano*; *Giac. Bassano*, the *Madonna and Child*, with

G. Moro and *B. Capello* the chief Magistrates of the City, kneeling before the Virgin; *Cima da Conegliano*, a Virgin and Child, bearing the painter's name and the date, May 1, 1489; *B. Montagna*, two pictures of the Virgin and Child, also signed; *Titian*, a half figure of the Magdalen, very expressive; *Tempesta*, 3 landscapes; *Perugino*, *Santa Barbara*, a pretty figure on a small scale; *Paulus de Venetis*, a curious old picture of the Madonna and Saints, signed and dated 1323; *Gio. Bellini*, Virgin and Child; *P. Veronese*, same subject; *Luini*, an oblong picture of an Eastern king presenting gifts to the Virgin and Child, colouring good; *Luca Giordano*, 3 large pictures—*Paris and the Graces*, very good; *Giacomo Tintoretto*, a Scene of the Plague; *Gio. Bellini*, what is called a *Portrait of Cardinal Bembo*; *Elisabetta Sirani*, the *Portrait of a Young Lady*.

The adjoining *Collegio Cordellino* is an educational establishment for the upper classes, on the same plan as the French Imperial Lycées. It is founded in the suppressed convent of San Marcello. The first court, the former cloister, has been surrounded by a handsome double row of colonnades by the native architect, *Malacarne*.

Museo Civico, in the Palladian Palazzo *Chiaricati*. It is proposed to unite here all the municipal collections. On the ground floor are several Roman remains discovered in the recent excavations of the ancient theatre. On the first floor, in the great hall, is now suspended the celebrated picture of the Supper of St. Gregory by *Paolo Veronese*. This magnificent work, only second in size to that of the Marriage of Cana in the Louvre, stood until lately in the refectory of the Convent of the Madonna di Monte Berico, where it was most wantonly mutilated, literally hacked into 32 pieces, by the Austrian soldiery who occupied that building after the bombardment of Vicenza in 1848. The fragments have been since put together, after a good copy of the original, which had been made some years before. Round this great hall are presses in which are arranged a

collection of Vicentine minerals and fossils formed by the late Professor Scortegagna. Amongst the latter may be mentioned the remains of a rhinoceros in the bone breccia of Monte Zopea, near Soave, and a fine fossil shark from Monte Bolea. In an adjoining suite of rooms are several original designs of Roman and other edifices by Palladio.

The country round about Vicența is beautifully varied with hill and dale. About $\frac{1}{2}$ of a m. from the city is the *Monte Berico*, celebrated for its sanctuary erected upon the summit in 1420 in honour of a supposed apparition of the Virgin. It is nearly joined to Vicența by a continued range of colonnades and arcades. You first pass between noble avenues of plane-treeskiirting meadows, which, on the Sunday evening, are the favourite drives of the nobility and gentry of Vicența. As at Bergamo, the general look of the equipages and well-dressed company which they contain conveys an idea of the wealth of the country. The white veils of the young ladies, so becomingly thrown over their heads, appear as a pleasing national costume. The dress of the *contadine* is far less graceful. Most of these damsels prefer men's black beaver hats. Each of the arches of the *Portici del Monte* bears the shield, device, or name of the fraternity or individual at whose expense it was erected. There is no peculiar beauty in the architecture, but the long succession of arcades is striking.

The church, which is called *Sta. Maria del Monte*, was small and of pointed architecture; but a large new part has been added in the form of a Greek cross, which internally is very beautiful. What was once the length of the old church has thus become the breadth of the whole building, and the altar has been removed from the recess in the end of the former building to a place which was the middle of one of the sides. It contains some good specimens of *Mantegna*: a picture with many saints introduced, signed and dated by the painter, 1500. Another, the *Adoration of the Magi*, 1528: this

is reckoned one of his best pictures. This edifice, and the adjoining conventual buildings, suffered much from their occupation by a Croat regiment in 1848. It was from the hill before it that the Austrians, after having driven away the Italian corps which occupied the town, so cruelly bombarded Vicența on the 24th of May of that year, during 9 successive hours.

Although this church is not situated on the highest part of the hill, its elevation (320 feet above Vicența) is such, that the view from its campanile, or from some of the villas near it, is most extensive. Looking to the N.E., but at a great distance, are seen the snow-capped peaks of Friuli; to the N., are the Alps beyond Bassano, the gorge through which the Brenta breaks into the plain, the serrated ridges which encircle the upper valley of the Adige, and in the foreground, the Vicentine and Veronese hills, at the foot of which can be easily descried the large towns of Bassano, Schio, and Treviso, and, on a clear day, even the temple raised by Canova at Possagno; to the N.W. the castles of Montecchio form very picturesque objects in the landscape; looking towards the E. you see the Euganean hills, separated from the Alps by the wide plain in which Padua is clearly visible, and extending to the shores of the Lagoons of Venice and the Adriatic; between the Euganean group of hills and the equally insulated one of the Colli Berici on which we stand, is the depression through which a portion of the waters of the Bacchiglione are carried to form the canal of Este, communicating with the Adige; behind and to the S. extend the Monti Berici towards Montegnano, covered with villas of the Vicentine gentry, amongst which that of Count Ramboldi, built on the site of a Cistercian Convent, is particularly worthy of a visit.

Near the *Porta del Consiglio*, just outside of Vicența, is a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the *Monte*, and such as to excite curiosity. It was originally the *March Tower* between Lombardy and

the Venetian states, and it is now used as the belfry of an adjoining church.

At the foot of Monte Berico is the *Rotonda Capra*, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick. "It is a square building, containing a round saloon lighted from above. From the four sides you ascend on broad stairs, and reach at every side a porch formed by 6 Corinthian pillars. It may be that architecture never pushed splendour to a higher pitch. The space taken up by stairs and porches is far greater than that of the building, because every side would be quite sufficient for the entrance to any temple. The saloon exhibits the finest proportions, as well as the rooms. Every side presents itself from all parts of the adjoining country in a most magnificent manner."—*Goethe*. The Rotonda is now falling into ruin. Occupied, like the Convent of Monte Berico, by the Austrian soldiery in 1848, it was stripped of every thing that could be carried away, its furniture dispersed, the statues mutilated. It presents now a sad picture of abandonment and desolation.

Just beyond the *Porta di San Bartolomeo* is the *Palazzo Trissino in Cricoli*, interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears on the architraves of the upper windows. Trissino was a poet of considerable eminence, and it is said that the palace was built from his designs. The honour is contested for Palladio.

Theatre.—The *Teatro Eretenio* is not very large, but is neatly fitted up; the performances in general are good.

Vicenza is said to be liable to fevers. The wine grown in the neighbourhood is considered as the best table wine in Lombardy.

The *Public Cemetery* is one of those useful establishments which do so much credit to the municipal bodies of the large towns in N. Italy. It is situated $\frac{1}{2}$ a m. beyond the town, the suburb leading to which still bears numerous marks of the military operations of 1848. The cemetery has been erected

from the designs of the architect *Malacarne*, and embraces a large square space surrounded by a high wall, round the interior of which runs a line of arcades of 124 arches, built of brick, and which, instead of being covered with cement, have been hacked, to give the whole a semi-ruined appearance, in harmony with the solitude of its object. Under the arcades are placed the vaults and monuments of the higher classes; in the centre, those of the poor. Many of the tombs are worthy of notice as works of art. In the centre of the N. arcade is that of Palladio, raised at great expense by Count Velo. Palladio's remains, which formerly lay in the ch. of Santa Corona, have been recently removed here. Of the other monuments may be mentioned that of Countess Velo Isabella, with a fine recumbent figure of the deceased on an urn; of her brother Count Velo, just mentioned; of the Toguzzaro family, by an artist of Padua; of Count Trissino; of the Prince of La Tour et Taxis, the Austrian general, killed in 1848 in the conflict which took place close to the gates of the cemetery.

The baths of *Recoaro* are about $3\frac{1}{2}$ posts from Vicenza to the N.W., at the head of the valley of the Agno; there are two intermediate relays, the first at *Palazetto* ($1\frac{1}{2}$), and the second at *Valdagno* (1). They are principally frequented during the months of July and August. There are good Inns (that kept by Domenico Trettennero excellent), and every accommodation for persons frequenting the baths: indeed Recoaro may be resorted to as a very cool and agreeable summer residence, little inferior in this respect to the Baths of Lucca. The waters of Recoaro, which are ferruginous, are sent in bottles, properly sealed, to all parts of Italy. Persons using them should see that the small leaden seal bears the date of the current year: if kept beyond the year the iron precipitates. The season for bottling the water begins in May. Another mineral water, *Aqua Oatulliana*, containing

a rather strong solution of sulphate of iron, is also procured in the neighbourhood of Vicenza, and is sent to different parts of Italy. Very agreeable excursions may be made from Vicenza to Recoaro, the Sette Commune, &c., which, belonging more properly to the Italian Tyrol, are described in the *Handbook for S. Germany*.

The roads from Vicenza to Inspruck, by the Val de' Signori and the Val Sugana, through Schio, Bassano, &c., as well as those to Feltre and Belluno, including Possagno, the country of Canova, and Asolo, the retreat of the unfortunate Queen of Cyprus, Caterina Cornaro, are described also in the *Handbook for South Germany*, in connection with the great lines of communication across the Alps, between the German and Italian Tyrol.

Vicenza to Padua.

By railway, 18 miles.

Soon after leaving the station, the rly. crosses the neat bridge over the Bachiglione. The country is well cultivated with vines, maize, mulberry trees, &c.

8 m. *Pajano, Stat.* The road from Vicenza to this stat., and indeed to Padua, is over a dead flat, in some places swampy. Before reaching Pajano the low hill of Monte Gualdo may be seen on the r.; and beyond, the Euganeans: the Brentella, which is carried into the Bachiglione of Este, and afterwards the Brenta itself, are crossed before reaching

18 m. *Padua Station*, which is at some distance from the town, but where carriages and omnibuses will be found; the latter are ill-appointed vehicles.

PADUA. *Inns:* Aquila d'Oro; good and in an airy situation. La Stella d'Oro, kept by Fanti, much improved, and now very good, with an obliging landlord and moderate charges: it is in the centre of the town, and near the Post and Diligence Offices, the University, &c. La Croce d'Oro.

Cafés: several; but the Café Pedrocchi, celebrated all over Italy, is the best; There is a "restoration" there, and a

table d'hôte at 2 P.M., at 3 lire a-head. While the building of this café was in progress Pedrocchi was present every evening, and paid all the workmen ready money, and, it was said, always in old Venetian gold. He had been left in poor circumstances, and lived in a ruinous little old house upon the site of his present café, which, falling into decay, he was compelled to pull down. Suddenly he abounded in riches—as many stories were afloat concerning hidden treasures and yet more awful things as would furnish materials for a legend. The secret of his wealth was this—he kept a gaming-house. During the building portions of an ancient Roman edifice were discovered, and the marbles so found have been employed in the slabs and pavements of the *salone*.

Booksellers. Zambecarri has a good choice of old and new books, but the former at very high prices.

Padua is perhaps the oldest city in the N. of Italy, and the one abounding most in traditions propagated from age to age. The foundation of Padua was attributed to Antenor by the Romans.

"Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus atque intima tutus
Regna Liburnorum, et fontes superare Timavi:
Unde per ora novem vasto cum murmure montis
It mare proruptum, et pelago premit arva sonanti.
Hic tamen ille urbem Patavi, sedesque locavit
Teucrorum, et genti nomen dedit, armaque fixit
Troia. Nunc placida compositus pace quiescit."
Æneid, lib. i. 243, 249.

"Antenor, from the midst of Grecian hosts
Could pass secure, and pierce th' Illyrian coasts:
Where, rolling down the steep, Timavus raves,
And through nine channels disembogues his waves.
At length he founded Padua's happy seat,
And gave his Trojans a secure retreat:
There fix'd their arms, and there renew'd their name,
And there in quiet rules, and crown'd with fame."
DAYDEN'S Virgil.

In the year 1274, when the workmen were laying the foundation of the Foundling Hospital, a large sarcophagus of marble was discovered, containing a second of lead, and a third

of cypress-wood. In the third reposed a skeleton, larger than the ordinary stature of men, grasping a sword in the bony hand; and an inscription upon the inner coffin was interpreted to indicate that the tomb belonged to Antenor. The discovery, like that of the bones of Livy, which we shall soon have to notice, excited the greatest enthusiasm, and the remains of the founder of the city were deposited in the church of San Lorenzo. To the same church the sarcophagus was removed, and an inscription composed by *Lupato de Lupati*, a doctor of laws, and a poet, was engraved upon the monument, which still exists in excellent preservation. When Alberto della Scala visited Padua in 1334 the sarcophagus was opened, and he requested as a gift the sword of the Trojan hero. The church has been demolished, but the sarcophagus has been spared. It stands at the corner of a street, beneath a *baldacchino*, or canopy of brick, and, whatever may be thought of the story, is unquestionably antique, though of what age it is difficult to decide.

"Padova la Forte" contains 38,000 Inhab. Long rows of arches, generally pointed, support the houses. Irregular unoccupied ground—wide-stretching tracts of open spaces or piazze on the outskirts—add to its peculiar character.

As the structure most peculiar and most national, we must select the *Palazzo della Ragione*, built by *Pietro Cozzo* between 1172 and 1219, which extends along the market-place: a vast building, standing entirely upon open arches, surrounded by a loggia. The E. end is covered with shields and armorial bearings. To the Broglio of the Lombard cities it has no resemblance. A vast roof, like that at Vicenza, towers above the edifice, rising, perhaps, half as high again as the walls upon which it rests. This roof is said to be the largest, unsupported by pillars, in the world. The hall is about 240 feet long, and 80 wide, as much in height, and not quite rectangular.

The history of this hall is as remark-

able as its aspect. In the year 1306 there came to Padua a renowned architect and engineer, an Augustin friar, called *Frate Giovanni*. He had travelled far and wide, over Europe and in Asia, and he had brought back plans and drawings of all the buildings which he had seen; amongst others, a drawing of the roof of a great palace in India. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and *Fra' Giovanni* assented, asking no other pay excepting the materials of the old roof, which he was to take down.

The interior of this hall is gloomy, and the whole is closely covered with strange mystical paintings, designed, it is said, by Giotto, according to the instructions of the great physician, astrologer, alchemist, and (suspected) magician, *Pietro di Abano* (born 1250, died 1316). *Pietro di Abano* was the first reviver of the art of medicine in Europe; and he travelled to Greece for the purpose of learning the language of Hippocrates and Galen, and of profiting by the stores which the Byzantine libraries yet contained. He practised with the greatest success; and his medical works were considered as amongst the most valuable volumes of the therapeutic library of the middle ages. He wrote the 'Conciliator differentiarum Medicorum.' His bust is over one of the doors of the hall: the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him; but the votaries of the occult sciences smiled inwardly at this disclaimer. His treatises upon necromancy, geomancy, and amulets and conjuration, were circulated from hand to hand.

The paintings, forming 319 compartments, have been repeatedly damaged by the elements of fire and water, in 1420, 1608, 1744, and 1762; and have been entirely repainted. They fall into several classes. The constellations—sacred subjects—apostles and saints—the winds and elements—allegorical figures of Virtue;—but the

principal series consists of the months of the year, with their ruling planets and constellations; the employments of the month; and the *temperaments*, assigned, according to astrological rules, to those who are born under the different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. The following paintings may be remarked, either for their beauty or singularity:—Justice and Prudence; portrait of Dante, under the personification of Sagittarius; Pisces, under which is a young woman supporting an aged person with great tenderness; also a very beautiful kneeling figure; generally, the representations of the trades and occupations of human life.—The coronation of the Virgin—the Magdalene—and St. Paul in prayer.

At the top of the hall is the so-called monument of Livy. Like the astrologer, he was born at Abano; but both are claimed as Paduans, in consequence of Abano being in the Padovese territory. According to an immemorial tradition, the site of Livy's house can be pointed out in the Strada di San Giovanni; and in the year 1363 an inscription was found near the church of Santa Giustina, purporting to have been placed there by Titus Livius, to the memory of Livia, his fourth daughter; which inscription the monks built into the walls of their church. Some time afterwards, in 1413, a tessellated pavement was discovered, beneath which was found a leaden coffin containing a skeleton, which was immediately supposed to be that of the great historian himself. The discovery excited the greatest enthusiasm, and it was determined to place the remains in the Palazzo. The translation took place with as much pomp as if Livy had been a tutelary saint. The relics were divided: the jawbone was deposited in the Cancellaria; and Alfonso of Arragon, King of Naples, despatched (1450) a special embassy to request the gift of an arm-bone, which was conceded by the Paduans, as ap-

pears by an inscription on a marble tablet over the door. The inscription found at Sta. Giustina has been let into the wall; and statues of Minerva (or, as some say, Eternity) and Fame, the Tiber and the Brenta, have been added: above is a bust, upon which are engraved the letters P. T. L. E., which, with somewhat of Oldbuck's sagacity, are explained to signify *Patavini Tito Livio Erezerunt*. The bones are placed over one of the lateral doors leading to the Ufficio della Sanità. Over a third door is the bas-relief representing the celebrated jurist *Paulus*, who flourished in the age of Alexander Severus, and contributed much to the formation of the codes of the civil law.

Alberto Padovano, commemorated over another doorway (died 1323), was a preacher of extraordinary eminence in his day: *Sperone Speroni* also has a statue. It was erected at the public expense in 1594, or, as it is quaintly expressed in the inscription, A. U. C. 2712. Hallam considers *Sperone's* tragedy of *Canace* as a work of genius; and his Dialogues, an humble imitation of Plato, may have been valued, when well-turned phrases were accepted as an equivalent for meaning.

Such tributes to literary eminence are sufficiently common, but the bust erected, 1661, by the city to the memory of *Lucrezia Dondi*, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this strange assembly, is the bust of *Belzoni*, represented in his Turkish dress, between the two Egyptian statues which he presented to his native city. No circumstance in poor *Belzoni's* life pleased him more than his being able to present these trophies to Padua. A beautiful medal was struck by the city as a token of their gratitude, in addition to the bust thus placed in the hall.

At one end of the hall is the *lapis vituperii*, of black granite, upon which debtors cleared themselves by their exposure to shame—the altar of insolvency. At the other end of the hall, in front of the plaster statue of

Livy, stands the enormous wooden model of a horse, formerly in the Palazzo Emo, made by *Donatello*, upon which *Vasari* has expatiated with much ardour. A meridian line crosses the hall: the ray of the sun passes through a hole decorated with a golden face in the roof.

Public Archives.—In a suite of apartments near the entrance to the Palazzo della Ragione, and forming a part of the municipal buildings, are placed the extensive series of Paduan archives. They have been lately well attended to, and are in process of being arranged and catalogued, thanks to the zeal of the present Podesta Cav. di Zigno. In addition to the documents of the time of the Carraras, when Padua had an independent political existence, an immense mass of diplomas and charters has been brought here from suppressed monastic establishments. Some of these rolls go back to the 9th century; a bull, in particular, of Pope Eugenius II., when the Roman pontiffs signed such documents, instead of, as at a later period, appending lead *bullas*. There are several diplomas of the German emperors of the Franconian line. One of Henry V. is remarkable, as showing that he could not sign his name, and had recourse to the barbarous expedient of a +. The series of the statutes of Padua is very complete, including those of the Carraras. In another room of the municipality are some pictures by *Padovano*, and a few good specimens of *Raphael* pottery.

The *Duomo* claims *Michael Angelo* as its architect; but it was two centuries in progress, not having been completed until 1754, and it is probable that, if he was the designer, his plans were not fully carried out. The best picture which the church contains is a fine copy by *il Padovanino* from *Titian*, long supposed to be an original: indeed, there are many who will not yet give it up. It is a Virgin and Child.—By *Francesco Bassano* are two pictures: the Flight into Egypt and the Wise Men's Offering; both well coloured.—*Sassoferrato*: a Virgin.—Here are the tombs of *Sperone Speroni* and

of *Giulia Conti*, his daughter. A modern bust of Petrarch, who held a canonry in the cathedral, by *Rinaldi*, Canova's scholar, has been recently placed here at the expense of Canon Concini; there are also two others, in honour of Benedict XIV., and Cardinal Rezzonico. These last are curious monuments of courtly flattery. What had the pope done for the canons to deserve this token of gratitude? He graciously granted them the privilege of wearing their pontifical copes in the choir. And what had Rezzonico done? Why, he had asked the favour for them.

The sacristy contains some curious early liturgical manuscripts; a vase for the holy chrism, of Byzantine manufacture, and other relics.

The *Baptistery* is a Lombard building of the 12th centy., belonging to what may be termed the imitative class of these buildings, similar to those at Parma and Cremona. The walls and cupola are entirely covered with frescoes, executed at the expense of Fina Buzzacarina, wife of the elder Francesco di Carrara. Both *Giusti* and *Aldighiero da Zevio* are thought to have been concerned in the work.

Biblioteca Capitolare.—Petrarch may be reckoned as one of the founders of the *Library of the Duomo*. It contains many early printed books, and several inedited manuscripts. Amongst others, various essays and letters of Sperone Speroni, and some splendidly illuminated missals; also various ancient pictures. A Virgin and Child, by *Nicolo Semitecolo* of Venice, 1367, is much valued as a species of document in the history of the Venetian school. Over the door of the library is a portrait of the Laureate, which was originally painted upon the walls of the house in which he dwelt when he resided at Padua under the protection of Carrara. The house was demolished in 1581; but the fresco was cut from the wall, and thus preserved. This portrait is reckoned one of the most authentic.

The Palazzo Vescovile has been modernised. It contains several frescoes

coes by *Montagnana*, a pupil of Giovanni Bellini, painted about 1495. In the chapel are the Apostles, in chiar'-oscuro; and the altar-piece is by the same artist. A large painting by *Ricci*, representing the plague at Padua in 1631, is interesting for its truth, and some of the figures have much of the grace of Guido, of whom Ricci was a pupil.

Striking clocks are said to have been invented at Padua; and that which stands in the great battlemented tower in the Piazza de' Signori, adjoining the cathedral, is claimed as the contrivance of *Giacomo Dondo* or *Dondi*. It was erected in 1344, at the expense of Ubertino di Carrara; the works, however, having been made by Antonio Padovano. Besides the four-and-twenty hours, it indicates the course of the sun and the aspects and phases of the moon. Dondi obtained such celebrity for his performance, that he acquired the surname of *Horologio*. It passed to his descendants, and the family of "Dondi dell' Orologio" still flourishes.

This clock-tower forms the centre of the *Palazzo del Capitano*, which occupies one entire side of the Piazza de' Signori. It is in a mixed style: the exterior by *Falconetto*, the staircase is attributed to *Palladio*: it is remarkably fine. The building is let out for various purposes; part is used as a printing-office.

Sant' Antonio. "In the year 1231 the citizens of Padua decreed that a magnificent temple should be erected in honour of St. Anthony, their patron saint. To accomplish this object, they sent for Nicolo da Pisa, and intrusted to him the construction of the new church, and he produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the pointed style, but with this he combined some of the Byzantine features of St. Mark's at Venice. St. Anthony's is crowned with no less than 8 cupolas, which give it an oriental character. It is in the form of a Latin cross, 280 ft. in length, 138 ft. in breadth to the extremity of the tran-

septs. It was completed in 1307, with the exception of the cupola over the choir, which was not added till a centy. later. If the external features of this church are meagre, if the three great portals are bald when compared with the contemporary portals of the North, it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand."—*G. Knight*. The West front is divided into 4 pointed arches of unequal width, in the centre of which is a niche containing the statue of S. Antonio. Over this rises a portico of pointed arches, with a balustrade, surmounted by a handsome Lombard campanile.

This church is remarkable for the splendour and beauty of its internal decorations. Occupying the N. or l.-hand transept, stands the chapel of the Saint, "*il Santo*"—(for thus is Anthony honoured at Padua, where he died, having been born at Lisbon). It is illuminated day and night by the golden lamps, and silver candlesticks, and candelabra borne by angels, which burn before the shrine. The chapel was begun in 1500 by *Giovanni Minello*, and *Antonio* his son; continued by *Sansovino*, and completed (except as to some subordinate portions) by *Falconetto* in 1553. The two richly worked pilasters are by *Perone* and *Matteo Agleo*. A large and singular series of sculptures by various artists surround the walls; the best are by *Tullio Lombardo*, *Sansovino*, and *Danese Cataneo*. In the centre is the shrine, as splendid as gold and marble can make it: the statues of St. Anthony, St. Bonaventura, and St. Louis, by *Titiano Aspetti*, are amongst its ornaments. The two fine sculptures on the sides of the sarcophagus are the work of *Oratio Marinale*, 1450, and *Filippo Parodi*. They support two of the candelabra.

Opposite to the chapel of the saint is that of *Sta. Felice*. It is separated from the body of the church by a screen of Gothic arches of red Verona

marble, above which rises a species of entablature of coloured marbles disposed in scales. The wall and vaulting is covered with excellent early frescoes, by *Jacopo Avanzi* and by *Aldighiero da Zevio*—the worse, however, for the injuries they received in clearing off the whitewash with which they had been covered, and for their restorations. The subjects are taken partly from the legendary history of St. James, to whom the chapel was originally dedicated, and partly from the Gospels: they are striking even in their present state. The first seven frescoes are considered to be by the hand of *Aldighiero*. They are full of life and expression.

The wall at the end of the chapel is divided into five spaces by columns and pointed arches, corresponding to those opposite which separate the chapel from the church. In the centre space the subject is the Crucifixion. To the rt., of this, the soldiers are casting lots for the garments of Christ. The skill displayed in this composition seems almost in advance of the time (about 1376) of the painter. To the l. of the Crucifixion, is the crowd following Jesus from the city; one group is beautiful: it is a woman supporting the fainting figure of the Virgin Mother, followed by another, who is leading along her own infant son. Farther on, to the rt. of the Crucifixion, there is a tomb; the space above it is filled with the picture of the Resurrection. Another tomb on the opposite side contains the remains of the founder of the chapel: the picture over it represents the Taking down from the Cross. These five pictures by *Avanzi* and *Zevio* fill the lower part of the side of the chapel opposite the entrances; they are each under a pointed arch. Over them the space is divided into three parts, each also canopied by a pointed arch, and filled with a picture. The subject of that on the l. of the spectator is the Denial of St. Peter; of that in the centre the *via dolorosa*, or Christ led to be crucified; and of that on the rt. the Entombment. The two nearest the window on the rt. are quite visible,

that on the l. is not so easy to make out. In the spandrels to the extreme rt. and l. of the five lower arches the Annunciation is painted. The angel Gabriel occupies the spandril to the extreme l., and the Virgin that to the extreme rt. The head of the Virgin is very beautiful.

A long narrow window is in the end of the chapel to the rt. of the entrance. One of the compartments on that side contains the picture of the Virgin and Child, engraved by D'Agincourt; the others are filled up with scenes from the lives of St. Christopher and other saints. The opposite end is divided into irregular compartments, and painted by the before-mentioned artists with subjects from the Scriptures and from legends.

The presbytery and choir are divided from the rest of the church by splendid marble screens and balustrades. *Donatello* contributed the bronzes which decorate the high altar. By *Donatello*, also, is the great bronze crucifix, and a basso-relievo over the door.

Cicognara points out as the finest work of art in this most sumptuous sanctuary the great *candelabrum* of bronze, standing near the high altar, executed by *Andrea Riccio*, the result of ten years' labour. It is a species of cinque-cento adaptation of the antique form. The human figures possess exquisite grace and simplicity. Four emblematical figures upon the pedestal have occasioned much perplexity to the commentators. They have been explained as representing astrology, music, history, and cosmography. But these interpretations are more ingenious than satisfactory.

In the presbytery are other fine bronze bas-reliefs by the same master: David and Goliath; and David dancing before the Ark.

The sepulchral monuments, which are numerous, are many of them fine. The *Contarini monument*, erected in 1555, at the expense of the republic, is from the design of *Sanmicheli*, the sculptures being by *Vittoria* and *Danese Cattaneo*. *Sanmicheli* also designed the monument of Cardinal

Bembo; the sculptures on which are by *Cattaneo*. A third, and perhaps the best, specimen of *Sanmicheli* is in the adjoining cloisters. There are several cloisters abounding with these monuments. Sant' Antonio is watched by dogs of a peculiar breed, who execute their duty with extraordinary and amusing sagacity.

In front of the church is an irregular and picturesque piazza, partly surrounded by the conventual buildings. Here stands the equestrian statue of "Gatta Melata," whose real name was Erasmo di Narni, by *Donatello*, a production full of vigour. It is the only work of the kind he ever executed, and bears his name, "Opus Donatelli Flor."

The *Scuola di Sant' Antonio* adjoining the church, and now re-occupied for conventual purposes, contains some fine frescoes by *Titian* and *Campagnola*, representing the miracles ascribed by legendary fame to St. Anthony.

"Three are by *Titian*. The subject of the first is St. Anthony proving to a jealous husband his wife's innocence. The effect of this picture is unsatisfactory; but, on examination, it appeared that the only pure parts are the heads of the lady and her female attendants, and some other trifling portions: all the rest has been repainted, apparently in oil. The female heads are very fine in expression; and with regard to the mode of painting, the lights are loaded, the shades quite transparent, and the whole mechanical treatment is that of oil-painting. Another fresco is St. Anthony restoring a criminal at the intercession of his mother. This painting is in more perfect preservation; the landscape background only seems restored. *Titian* painted in fresco in a very sketchy manner, and with great rapidity, this picture having occupied a few days only. The drawing is careless, especially that of the extremities; the draperies are painted in a very slight manner; and the general effect of the picture is not striking. These frescoes look like ineffective works in oil. Near this work there is another fresco by *Titian* [a man attempting to kill

his wife], which, however, is in a very ruined state."—*Wilson*.

Close to Sant' Antonio is the small church of *San Giorgio*, containing some fine frescoes by *Avanzi*, painted in 1377. *Aldighiero* helped him here also; but the greater part are, without doubt, the work of *Avanzi*, whose style of conception is seen to much more advantage here than in the frescoes in the chapel of Sta. Felice.

Santa Giustina is supposed to have been erected on the site of the Temple of Concord. It was repeatedly built, and as frequently ruined. The fabric raised after the destruction of the city by Attila was thrown down by an earthquake in 1117. In the 13th centy. it was rebuilt. Two griffonised lions, standing at the top of the flight of steps in front of the present structure, are vestiges of the earlier church. The present edifice was begun in 1502, by *Frate Girolamo da Brescia*, and completed 1532-1549, by *Andrea Morone*. The façade is rough and unfinished; but the general view of the interior is good, from its proportions, its great expanse, and its many piers and lofty cupolas. The disposition of the aisles is rather that of a series of vaulted recesses opening into the nave, and nearly as high as that is, and communicating with one another by lower arched openings, than a continued aisle.

The Martyrdom of Sta. Giustina, by *Paolo Veronese*, is the best picture in the church. Other paintings are:—*Carlo* and *Gabriele Cagliari*: the Conversion of St. Paul.—*G. Maganza*: Totila King of the Goths falling before St. Benedict.—*C. Rodolfi*: St. Benedict instituting his Order.—*Liberi*: St. Gertrude supported by Angels.—*J. Palma*: St. Benedict with St. Placidus and St. Maur; in the best style of this artist. One chapel contains a beautiful group formed from one block of marble, representing a dead Christ, with the Virgin, Mary Magdalene, and St. John. A chapel below contains an ancient image of the Virgin, supposed to have been brought from Constantinople.

There is a fine cloister to this church.

In a cortile adjoining is a piece of sculpture of the 11th centy., one of the earliest specimens of mediæval allegory. It represents Mercy and Justice. The large cloister is a part of the older monastery. It contains the remains of a curious and highly finished series of paintings of the life of St. Benedict, executed between 1489 and 1494, by *Bernardo Parentino*. Other parts of the cloister are by *Girolamo Padovano*, damaged, but still showing talent. Some of the subjects are allegorical, and are difficult to be explained. The French converted this monastery into barracks; some of the paintings were whitewashed, others spoiled by the soldierly.

The Church of Sta. Giustina stands at the extremity of a very large irregular open space, the centre of which is occupied by the *Prato della Valle*, an oval, surrounded by a small canal, supplied with water from the Bacchiglione, and peopled with statues. It was intended to limit these memorials to the great men of Padua; but as even local fame could not supply a sufficient number of characters they have been forced to enlist various worthies of other countries and all ages. Antenor, Tasso, Pietro d'Abano, Galileo; about 80 in all; two are by Canova.—Gustavus of Sweden figures amongst them. The "Lion of the North" has a full right to this station, for in 1609 he studied at Padua, and attended the lectures of Galileo; and in consequence of this, when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. The whole scene has a pleasant effect.

The form of the *Arena*, as well as the name which it bears, sufficiently indicates that it was a Roman amphitheatre. No traces of seats can be found, and probably they were constructed of wood, as at Pola. Here and there the Roman masonry can be distinguished; but, in the middle ages, the Roman circuit was, like the amphitheatre of Nîmes and Arles, converted into a place of defence by the noble family of *Delesmanin*, who crowned it

with battlements. Afterwards it passed to the Scrovigno family, in the person of Enrico Scrovigno, the son of Reginaldo, condemned by Dante for his usury and avarice in the following verses; in explanation of which it must be recollected that the *blue sow*, the *Scrofa azzurra*, was the bearing of the family:—

"E un che d' una scrofa azzurra e grossa
Segnato avea lo suo sacchetto bianco
Mi disse: Che fai tu in questa fossa?
Or te ne va; e perchè se' viv' anco,
Sappi che 'l mio vicin Vitaliano
Sederà quì dal mio sinist'ro fianco.

Con questi Fiorentin son Padovano."

Inferno, xvii. 64, 70.

"And one upon whose purse of argent hue
A lusty swine in azure colour stood,
Exclaim'd, 'In this abyss what doest thou?
Begone,—and since of life thou art not left,
Know, Vitaliano, my rich neighbour there,
Shall take his seat with me upon my left,
A Paduan I, 'mid Florentines am here.'"

WRIGHT'S Translation.

Enrico rendered the arena a complete castle; but he did more; about 1303 he built within its precinct the chapel of *Sta. Maria dell' Annunciata*, commonly called *Santa Maria dell' Arena*; but, whether as a domestic chapel, or for the use of the order of the Cavalieri di Santa Maria, has been much contested. This order of religious chivalry was instituted, not for the defence of the faith in general, but for the worship of the Virgin in particular. They obtained large possessions, and thereupon abandoned themselves to worldly luxury, whence they were called *Fрати Godenti*; but their career of vice and profligacy was cut short by papal authority; they were suppressed, and their property given to other orders.

There is not, however, the slightest evidence that the chapel was ever appropriated to this order, or that the founder was a member of it. The inscription beneath his very curious statue in the sacristy,—"*Propria figura Domini Henrici Scrovigni, militis de Arena*,"—and probably put up in his lifetime, only shows that he was a knight; and his dress is merely the ordinary "abito civile" of the time. We must, therefore, adopt the supposition, that the chapel was erected for

domestic worship. At this period *Giotto*, then young, was working at Padua, and Scrovigno called him in to raise this fabric. It consists of a single aisle with a prolonged chancel or tribune, in a simple Gothic style. The unity of design apparent in the chapel and in the paintings no doubt resulted from both being designed by the same mind; and what adds to their interest is, that Dante lodged with Giotto when the works were under his hand. Of all the existing productions of Giotto, none are so perfect and genuine, or so truly exemplify the character and beauties of his style. The subjects are taken partly from the New Testament, and partly from the Apocryphal Gospels.

"Standing as the chapel does at the end of a green court-yard, backed by gardens growing vegetable stuff, without a single trace of the monastic buildings which formerly were attached to it, and which with it were, till late in the last centy., hermetically sealed from public gaze and curiosity, every association which might raise an emotion in the mind is removed, save that which is to be derived from the contemplation of its internal mural decoration. But let those who have so far cultivated a love and knowledge of art, as to appreciate its high capabilities, most carefully study these frescoes of Giotto. They will there find Sacred History illustrated with a dignified as well as touching simplicity, eminently befitting the Divine theme. No artist of any period has been more successful than Giotto in telling his story in a striking and intelligible manner. Add to this indispensable ingredient in the composition of a great historical painter Giotto's exquisite feeling for graceful beauty and deeply pathetic expression, and you have the chief qualifications of works which, without using the language of middle-age mania, may be safely pronounced as possessing the very highest interest. Second in consideration, but equally remarkable, is Giotto's skill in ornamental design; in this light, the chapel may be considered as a perfect model of taste. The beauty

of the ornaments, particularly those which divide the walls into panels to receive the various subjects, and the judgment which has kept everything not purely ornamental work from the ceiling, are some of the chief points of excellence, which it is to be regretted have not been, and are not, more frequently observed and imitated."—*I. C. H.*

Over the entrance is The last Judgment. This is much injured: some of the groups of the blessed have great beauty. The vices of the clergy are brought forward with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovigno is represented, offering his chapel, which is accepted by 3 angels.

The general series is distributed into 3 ranges, of which the uppermost contains scenes from the Life of the Virgin, principally from the Apocryphal Gospels. 1, Joachim repelled from the Temple by the Priests, because he had not begotten any issue in Israel. 2, Joachim returns to his sheepfolds, and prays during 40 days and 40 nights. 3, the Sacrifice of Joachim. The hand issuing from the cloud is a symbol of its acceptance. 4, The Angel appears to Anna, and reveals that the prayers of her husband are heard. 5, Joachim's Vision. 6, The meeting of Joachim and Anna at the gate of the Temple. "And Joachim went down with the shepherds; and Anna stood by the gate, and saw Joachim coming with the shepherds; and she ran, and, falling on his neck, said, 'Now I know that the Lord hath blessed me,'"—a most graceful composition. 7, The Birth of the Virgin. 8, The Presentation of the Virgin in the Temple. 9, The Priests having declared that the marriageable men of the House of David should bring their rods to the Temple, and that whosoever rod should bud was to become the husband of Mary, they come, each man bringing his rod. 10, The Blessing of the Rods. 11, The Marriage of Joseph and Mary: the Virgin and the other female figures are graceful. 12, The Marriage Procession

This, perhaps the most beautiful picture in the series, is the one which has most suffered by damp. 13, The Salutation, in two divisions: here the grace which Giotto imparts to his female figures is peculiarly discernible. This compartment is under 14, and forms the connecting link between the Life of the Virgin and that of our Lord, which forms a second series.

1, The Nativity, injured; but the colouring yet in parts remarkably vigorous. 2, The Wise Men's Offering. 3, Jesus brought to the Temple. 4, The Slaughter of the Innocents. 5, The Flight into Egypt. 6, Our Lord disputing amongst the Doctors; much injured, but some fine heads can yet be made out. 7, The Baptism in the Jordan. 8, The Marriage in Cana of Galilee. 9, The Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse. 10, The Entry into Jerusalem: groups full of animation and spirit. 11, Christ driving the Money-changers out of the Temple.

The third series begins with 12, The Last Supper: much ornament, very minutely finished, is introduced into the architecture; each apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced. 13, Christ washing the Feet of the Apostles, a very beautiful composition. 14, Jesus betrayed. 15, Jesus before Caiaphas. 16, Jesus scourged and crowned with Thorns. 17, Jesus bearing the Cross: a full composition with some beautiful groups, particularly Mary and her companions pushed back by the Jews. 18, The Crucifixion; partly allegorical: the thieves are omitted. 19, The Deposition from the Cross. In expression this is considered the finest of all the existing works of Giotto, whether here or elsewhere: the deep and tender affliction of the Virgin, the impassioned eagerness of St. John, and the *steady composure* of Nicodemus and *Joseph of Arimathea*, are all in accordance with their characters. 20, The

Resurrection: the figure of St. Mary Magdalene is an admirable personification of devotion. 21, The Ascension: the Virgin is the most prominent figure. 22, The Descent of the Holy Ghost upon the Apostles: singular in its arrangement.

The lowest range of paintings consists of allegorical or symbolical figures, intermixed into architectural compartments, consisting of imitations of marble, panelling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style, or by his school. Opposite to each virtue is the antagonist vice; the figures are tinted in *chiar-oscuro*. In many the allegory is very intelligible; in others obscure.—*Hope*: winged, scarcely touching the earth which she is quitting, and eagerly stretching for words and upwards to the celestial crown.—*Despair*: portrayed as a female, who, at the instigation of the Fiend, is in the act of hanging herself.—*Charity*: a triple flame issues from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is the vase from which she dispenses them.—*Envy*: standing in flames: a serpent issues from her mouth, and recoils on herself: she has the ears and claws of a wolf.—*Faith*: holding the creed, and trampling on a horoscope: in the other hand she grasps the cross. When we recollect the trust which, in the age of Giotto, was placed in astrologers, the boldness of thought which this figure discloses will be appreciated.—*Unbelief*: a Roman helmet upon her head; in her hand an ancient heathen idol, to which she is noosed, and by which she is dragged to the pit.—*Justice*: a crowned matron seated upon a throne; her countenance severe and thoughtful. The scales of the balance which she poises are perfectly even. In one an angel presents a laurel wreath to the

good; in the other is the destroyer, wielding the sword for the punishment of the wicked. Beneath is a composition with figures hunting, sporting; apparently indicating the ease and comfort enjoyed by those who live under a good government.—*Injustice*: an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is "sitting in the gate;" but the path to his tribunal is overgrown with thorns and briars, and his fingers terminate in claws. In one hand he holds an unsheathed sword for punishment; in the other a hook (like that with which demons are usually represented), as the emblem of rapacity. In the compartment below, travellers assaulted and murdered, indicate, in apparent contrast to the figures on the opposite side, the miseries of living under an evil government.—*Temperance*: a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth—emblem of restraint.—*Anger*: a hideous crone, tearing her own bosom.—*Fortitude*: in ancient armour; the skin of a lion thrown over the armour. She rests tranquilly upon the shield which she opposes to her enemies.—*Inconstancy*: a young girl, and, with some touch of satire, represented in the dress of a Florentine damsel, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Ecclus. xxxiii. 5.—*Prudence*: sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old man, but apparently a mask, or part of her head-dress, and not a second face, as in the tomb of San Pietro Martire at Milan. Rafael adopted this mode of allegorising the Virtues.—*Folly*: in a fantastic dress, probably intended for that of a court fool, or jester.

The tribune, or choir, is painted with the history of the Virgin by *Taddeo di Bartolo Sanese*. These pictures are much inferior to those of Giotto. Behind the altar is the tomb of Enrico Scrovigno. It is very highly finished in the style of the Pisan school. The windows of the chapel mostly retain

the ancient Venetian glazing—small circular panes of thick glass,—which adds to its antique effect. This glazing is not now often found in Italy; but it may be remarked that one example exists in England, at Chester, in a room overlooking the cloisters.

The key of the chapel is kept at the dwelling-house in the Arena, where the proprietor resides. Inquiry should also be made for the key of the sacristy, which is often locked.

The church of the *Eremitani* is adjoining the Arena. It is a most solemn and striking building, from its simplicity as well as its ornament. It consists of a single aisle, lighted from the extremities. The large choir has some curious frescoes, attributed to *Guarienti*, and remarkable, not only for the beauty of the design, but for their singular mystical and allegorical character. The lower tier in chiaro-scuro consist of the signs of the zodiac, together with the planets ruling the constellations more peculiarly appropriated to them.—The Earth appears crowned with the papal tiara, and placed between Industry and Idleness, an allegory of which it is difficult to hit the precise meaning.—Mercury is dressed like a friar.—Mars is mounted on a spirited steed, painted with much action.—Venus is adjusting her attire: and so on: all very strange.—Above are large paintings, in 6 compartments on either side, representing subjects from the lives of the saints; some of them have suffered from damp, time, and neglect. By *Mantegna* are fine frescoes in a large chapel, of which they cover the walls. The best compartment, though unfortunately damaged, is that representing the death of St. Christopher, in which *Mantegna* has introduced himself in the character of a Soldier, holding a spear in his hand. *Squarcione* appears as another soldier, in green. Several compartments are by *Buono* and *Ansuino*, disciples of *Squarcione*; they have great merit, though inferior to their master. The altar of this chapel has several figures of terra-cotta, preposterously painted bronze colour. They are by *Giovanni di Pie-*

a pupil of Donatello. Cicognara ranks them very high for their grace and movement as well as for the beauty of the drapery. Behind the altar are more of the same school. The painting over the high altar of the church, by *Fiumicelli*, is a grand composition. It is a votive picture, presented by the city of Padua: in it is introduced a portrait of the Doge Andrea Gritti. On the altar of the sacristy is a good specimen of *Guido*: St. John the Baptist.

The tombs in this church are interesting: none more so than that of Jacopo di Carrara, Lord of Padua, the friend and patron of Petrarch, who composed the Latin epitaph. The companion to this monument is that of Ubertino di Carrara (died 1345). Each is beneath a canopy as large as a church portal: the figures are of the most beautiful execution. The countenance of Ubertino, the hard old man, is expressive. With the exception of these tombs, there are but few memorials of the once powerful princes of Padua. The extinction of the family is one of the most gloomy scenes in the history of Venice. After a valiant defence Francesco di Carrara and his two sons surrendered Padua to the Venetians (1405): they were independent princes, nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark, 1406. Francesco made a desperate resistance in his cell, but was overpowered, and a noble of the Priuli family did not disdain to perform the task of the executioner.

The architect of the church is buried over the choir. He is represented by an odd half-length statue, clad in a robe. The splendid monument of Benavides, professor of law in this university, is by *Ammanati*: the artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial to his memory in his own lifetime, in 1546, and ornamented it with allegorical figures of Wisdom and Labour, Honour and Fame.

In the *Montagna Chapel* lies Pietro

di Abano himself. This church is the chapel of the university, and the students attend divine service here on Sundays and holidays. As it receives them when living, so it is the place of repose for their bodies when dead; and there are many touching inscriptions to their memory. In the sacristy is a monument by Canova, to the memory of William Prince of Orange, who died here at the age of twenty-five years. It represents the ever-recurring weeping female figure, near whom is a pelican. The design has much beauty of form, and it is carefully executed. Near this is the remarkable Gothic monument of red marble, erected in 1300 to the memory of Paulus de Venetis, and upon which he is represented as lecturing to his pupils, men as old as himself, and with cowls and hoods; but, as at Pavia, the dignity of the tutor is preserved by his being represented four times as large as they.

Amongst the remaining churches of Padua the following may be noticed:—

Church of *Santa Sofia*, supposed to be the ancient cathedral of Padua. Some portions of the architecture and sculptures, especially about the principal portal, are of the 12th century, and are in a rude style. It contains several early paintings. One, a Virgin and Child, of about the same period, against a pillar, is curious.

Church of *San Michele*: a fragment preserved by the care of a private individual, and converted into an oratory. Here is a painting by *Jacopo di Verona*, dated 1397. It represents the Adoration of the Magi. The painting has merit in itself; but its great curiosity consists in the portraits which the author has introduced—several members of the Carrara family, Boccaccio, Dante, Petrarch, and Pietro d'Abano. The body of the church, which was covered with excellent frescoes, has been destroyed.

Church of *San Gaetano*. The façade by Scamozzi, and fine. Two good paintings by *Maganza*, the Adoration of the Magi, and our Lord disputing in the Temple.

Church of the *Servi*. Like most of

the churches belonging to this order, Gothic, and with abundance of cinquecento tombs and paintings, much about the same age. Amongst the tombs, one of the most singular is a large bronze tablet, erected 1492, to the memory of *Paolo di Castro* and Angelo his son, supposed to be by *Vil-lano*.

Church of *Sta. Maria in Vanzo*, erected in the 16th century. The painting over the high altar is by *Bar-tolomeo Montagna*: it represents the Virgin surrounded by a host of saints. Our Lord carried to the Sepulchre, *Jacopo Bassano*, is a striking composition. The artist, according to his custom, has introduced the portraits of himself and his family.

Annexed to this church is the *Sem-inario Vescovile*, which contains an excellent library of printed books: here is an autograph letter of Petrarch to Jacopo Dondi, and other MSS.

Il Carmine. Several curious monuments of professors in the university. In the *Scuola* adjoining, now neglected and forlorn, are several paintings of considerable merit, by *Campagnola* and *Girolamo Padovano*, and two which may be by *Titian*.

The *University*, or, in more ancient language, the *Studio* of Padua, enjoyed considerable celebrity as early as 1221, when Frederic II. commanded the students of Bologna to forsake their Alma Mater, who had incurred his indignation, and to resort to the city of Antenor. At first it was pre-eminent in law, and the great Baldus here taught and professed what lawyers call "the written reason."

Padua also greatly excelled in medicine; and the medical professorships of the university include some of the greatest names of the 16th and 17th centuries. *Vesalius* (1540), *Fallopian* (1551), and *Fabricius ab Aquapendente* (1565), and *Spigelius* (1618). Here *Sanctorius* taught (1611); and, in times nearer our own, *Morgagni* continued to emulate their honours. The university, which was specially protected and encouraged by the Venetians, enjoys greater reputation as a

medical school than any other in Italy. It has four faculties, theology, law, medicine, and humanities. Each faculty has a *Direttore*, a *Dean*, and an *Anziano*, who, together with the *Rettore*, constitute the senate. The students vary in number between 1500 and 2000.

The palazzo of the *University* is called *il Bò*, or *the Ox*, as it is said from the sign of the inn upon the site of which it stands; something in the same way that the *Hog-market* is honoured at Oxford. Others dispute this origin, and ascribe it to some other tradition, and point out the figure of the animal sculptured on a column within. The building was begun in 1493, at the expense of the republic. The interior cortile, by *Palladio*, has great beauty: the vaultings and walls are entirely covered with the armorial bearings of the members. At the top of the staircase is the statue of the celebrated *Elena Lucrezia Cornaro Piscopia*, who died 1684, aged 48 years. She spoke Hebrew, Arabic, Greek, Latin, Spanish, and French, with entire fluency, was a tolerable poetess, an excellent musician, wrote mathematical and astronomical dissertations, and received a doctor's degree from the university. She died unmarried, having refused every offer, however advantageous. The library is a richly painted hall. It contains—Roman Emperors, said to be by *Titian*; a portrait of Cardinal Zabarelli, ascribed to him; and one of Petrarch. The Anatomical Theatre was built by *Fabricius ab Aquapendente* in 1594. It is the oldest in Europe. The idea is said to have been given by Fra Paolo Sarpi. The collection of anatomical preparations and models is worthy attention. That of natural history was first founded by *Vallisneri*, a name of some repute: the mineralogical division is the best. Galileo was professor of mathematics here for upwards of ten years; and in the *Gabinetto di fisica* they exhibit one of his vertebræ, stolen by Dr. Cocchi when his remains were removed, in 1757, to their present resting-place in the church of Santa Croce e Flor-
rence.

As Padua can show the earliest anatomical theatre, so also does she possess the most ancient *botanic garden*, it having been instituted by the Venetian senate in 1543, upon the application of the celebrated Prosper Alpinus, who professed at the university in 1545. It is laid out in the ancient formal style; statues and busts—amongst others, of Solomon and Dioscorides—adorn it. The garden is interesting as containing some of the oldest specimens of exotic trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The cedar of Lebanon, and the oriental plane, may be noticed; the latter is peculiarly venerable. The magnolias are superb.

Padua was the chief seat of dominion of *Eccelino da Romano*. The castle which he erected has been demolished, with the exception of the one tower, now called the Tower of St. Thomas, through which was the entrance to the dungeons where his victims suffered. It is now the *Specola*, or astronomical observatory, under the direction of the celebrated astronomer Santini, and was adapted to its present purpose in 1767. It contains some good instruments from London, Munich, and Vienna. The view from the summit is very fine.

Padua has many solid respectable palaces and fine old houses.

Palazzo del Podestà. A neglected but fine building of the 16th century. Within are several curious paintings:—The Emperor Maximilian raising the Siege of Padua.—A good *Dario Varotari*, the conclusion of the Alliance between Pope Pius V., the Venetians, and Philip II. of Spain.

Palazzo Giustiniani, anciently belonging to the Cornaro family. It is from the designs of *Falconetto*. Adjoining it is a rotunda, also erected by *Falconetto*, intended for musical entertainments, and built by the directions of the celebrated Luigi Cornaro, the *dietist*, whose treatise on the prolongation of life by sobriety and temperance contains so many useful truisms, which provoke us by amounting to practical

nullities. It is a very beautiful structure.

Palazzo Pappafava, contains a good collection of paintings; amongst others, curious frescoes brought from suppressed convents. Also a strange group, in sculpture, of Lucifer and his companions cast down from heaven, by *Agostino Fasolata*. It contains sixty figures, carved out of one solid block of marble. The figures are so twisted together that it is difficult to understand how the artist could have managed his tools. It is five feet high. The artist was employed upon it more than twelve years: it is a wonderful specimen of skill.

The Pappafava family are descended from a branch of the Carraras before they became Lords of Padua; but the name being thought dangerous by the jealous republic, they were compelled to exchange it for a *sobriquet*, borne by some one of their ancestors in the old time.

In the *Palazzo Emo*, formerly *Capodilista*, are some good paintings.

Palazzo Lazara a San Francesco. Here are some curious inscriptions. The most remarkable is in characters similar to the Etruscan, and conjectured to be written in the ancient Euganean language. Some of the pictures bear great names. The library contains a very large collection of MSS. and printed works on the Fine Arts.

House of Eccelino is now converted into the Marionetti or Puppet Theatre of Santa Lucia. It has some pointed windows.

Theatre. The *Teatro Nuovo* is opened during a season, styled "Fiera del Santo" the fair of St. Anthony), which begins in June and ends in August.

The ancient defences of "Padova la Forte" are much dilapidated: a few towers remain, and some gateways by *Falconetto*, in a good style.

Excursions can be more easily made from Padua to the different places in the Euganean hills than from any other point. Carriages can be hired to Battaglia, where there is a very fair inn, *Hôtel di Battaglia*, which is much fre-

quented during the season of baths, July, August, and September. From Battaglia excursions may be easily made to Arqua, the retreat of Petrarch, to the Baths of Abano, &c. &c., which are described at p. 217, Rte. 23 a.

There is a good omnibus from Padua to Ferrara daily, from an office near the Stella d'Oro: it starts at 10 and arrives at 4.

Padua to Venice, 23½ m. The only mode of performing the journey is now by railway, the post-road being no longer supplied with horses. Passengers travelling in their own carriages will do well therefore to leave them at Padua, where they will be better taken care of than at Mestre. It is scarcely necessary to add that taking them to Venice would be attended with inconvenience, (as scarcely any of the hotels could afford them coach room,) and expense. Trains leave Padua 4 times a day, performing the journey in little more than an hour. The railway crosses a flat uninteresting tract of country.

4 m. *Ponte de Brenta Stat.*, situated near the river, which the rly. crosses near this.

10 m. *Dolo Stat.* Between this and the next stat. the Alps of the Friuli and Carinthea are well seen. There are some villas of the Venetian nobility about the village of Dolo, on rt. of the stat.

15 m. *Marano Stat.* The town of Marano, with its high steeple, is about a mile on the l. We here cross one of the principal canals, along which and from the bridge there is a fine *vista*.

21 m. *Mestre Stat.*, about a mile from the Laguna. The branch railway to Treviso strikes off from this stat. to the l. We now pass (on the l.) on the borders of the Laguna, the *Fort of Malguera*, a very strong position, which underwent a long siege in 1849: its fall led to the surrender of Venice, since which, as the key to the Queen of the Adriatic on the land side, it has undergone great repairs. We now enter on the bridge over the Lagoon, which is traversed in about 6 minutes, to the

23½ m. *Venice Stat.* This great work, which carries the railroad over

the Lagoon, and enters Venice on the island of St. Lucia, is parallel to, and a little S. of, the channel connecting Venice with Mestre, and passes close to the fort of San Secondo: it occupied 4½ years in construction, and was completed on the 27th of October, 1845. The length of the bridge is 3936 yds., or 2 m. and 416 yds. It consists of 222 circular arches, of 32 ft. 9½ in. span. The thickness of the single piers is 3½ ft. The height of the top of the parapet above the mean level of the water of the Lagoon is 14 ft. The width of the bridge, where it passes over arches, is 29½ ft. In the centre is a large embankment, called *Piazza maggiore*, 446 ft. in length, and in width 97 ft. 10 in. The depth of the water through which the bridge is carried varies from 13 to 3 ft. The soil of the bottom of the Lagoon, where it is built, is entirely mud. The foundation is upon piles driven into the bed of the Lagoon. The piers from the platform on the heads of the piles up to the impost are of limestone, the arches and spandrels of brick, the cornice and parapet of Istrian stone. Close inside the parapet, on a level with the roadway, two channels are formed for carrying fresh water from the mainland to Venice.

It may give some idea of the magnitude of the work to mention that, amongst other materials, 80,000 larch piles were used in the foundations, and in the bridge itself 21 millions of bricks and 176,437 cubic ft. of Istrian stone; and that, on an average, 1000 men were employed daily. It cost 5,600,000 Austrian lire, = 186,666l. The bridge was much injured during the siege of Venice in 1849, when several of the arches were destroyed, and a battery formed on the Piazza Maggiore.

Passports are taken by the police officer attached to each rly. train, and a receipt given at the station, which must be presented at the central Police Office within 24 hours. Although Venice is a free port for everything but salt and tobacco, passengers' luggage is examined at the station and books are

carefully inspected. The examination is still more rigorous on leaving Venice.

The rly. stat. is at a considerable distance from most of the hotels, but gondolas in abundance will be found on the arrival of each train. The Rly. Company has established a service of omnibus boats: the fare for conveying the traveller to the vicinity of the Piazza San Marco is 60 centimes, and about as much for luggage, not including a fee to the boatman for carrying the latter to the traveller's apartment in the hotel; but as these omnibus boats generally take passengers for several destinations and follow a circuitous route, a gondola will be found the most expeditious conveyance, the whole charge not exceeding 2 lire.

Four trains leave Venice daily, for Padua, Vicenza, Verona, and Brescia; five trains daily for Treviso.

VENICE. Ital., *Venezia*: French, *Venise*; Germ., *Venedig*. Hotels: all bad and dirty. *Albergo Reale Danaeli*, on the Riva dei Schiavoni. It was formerly the Nani-Mocenigo Palace, and is at a short distance from the ducal palace. The view from the front windows over the canal of the Giudecca and the Lagoon is fine. Good table d'hôte at 3½ francs. Complaints are made of the attendance and charges, which are higher than elsewhere at Venice, without greater advantages, except those of a more open situation, over some of the other hotels.

In the autumn mosquitoes are a great pest at Venice, and especially on the Riva dei Schiavoni.

Hôtel de la Ville, Palazzo Grassi, on the Grand Canal, a magnificent house with much of Venetian grandeur, is spoken of as equal to Danaeli's: more moderate charges; good table d'hôte at 5 p.m., at 3½ fr.; bed-rooms, 3 to 5 fr.; breakfasts, 1½ to 2 fr.

Albergo dell' Europa, formerly the Giustiniani Palace, and opposite to the Dogana del Mare, and close to the Place St. Mark: there is a good table d'hôte; attendance defective.

Albergo d' Italia, a new house, at *San Moisè*, on a canal near the Europa and the Fenice theatre. It has a table

d'hôte and is well recommended, but is in rather a confined situation.

Second-rate Inns: — *Albergo San Marco*, in the Piazza San Marco, a new hotel, kept by Padron, moderate as to charges: no view of the sea from it; *Luna*, close to the S.W. angle of the Place St. Mark; *La Regina d'Inghilterra*, on a small canal not far from the Post-Office.

Restaurants. There are few good at Venice: the best is in the Campo Gallo, a small piazza close behind the Procuratie Vecchie. It has a sign, inscribed with the words, "*Caffè Haus*." The Restaurant Français, over the Café Militaire, in the Piazza San Marco, opposite Florian's, is a new establishment, where dinner may be had for 3 zwanzigers; *il Cavalletto*, just beside the Caffè Haus; *il Vapore*; *il Capello*. Many sorts of fish are very good at Venice: Red Mullet (Trigla); fresh Anchovies (Sardelle); Turbot (Rombo); Sturgeon (Storione); and Tunny (Tonno), from Aug. to Oct. The native wines are not remarkable: those of Conegliano and Vicenza are most esteemed. The best foreign wine at Venice is that of Cyprus. Venice is excellently well supplied with fruit and vegetables from the islands of the Lagoon.

Cafés. *Florian's* has long enjoyed what is called an European reputation. It is situated in the centre of the Procuratie Nuove, and is greatly resorted to by travellers. Galignani and the French newspapers may be seen there, and breakfasts à-la-fourchette and suppers may be had. Close to Florian's is the *Café Sutil*, frequented by the upper classes of the Venetians. Nearly opposite to Florian's, in the Procuratie Vecchie, is the *Café Quadri*, the resort of the military and Austrians. Italian ladies rarely enter the cafés; they take their refreshment—ice or coffee—outside.

The arcade outside Florian's is the rendezvous of the Venetian *beau monde* in the warm summer and autumn evenings.

Gondolas. The tarif is as follows: For a gondola with one rower, 1 zwanz-

ziger for the first hour, and $\frac{1}{2}$ a zw. for every succeeding hour. With two rowers double the above price. A gondola for the day, 4 zw. if with 1 rower; if with 2, 8 zw. If, however, a gondola is taken for the day or several hours, an abatement may be effected by previous agreement, but a *buon-mano* will be expected. It is a good plan for a traveller, as long as he is occupied in sight-seeing, to hire a gondola by the day, which with one man costs a florin (*i. e.* 3 *zwanzigers*). The gondolier is of course acquainted with the situation of all the objects a traveller wishes to see, and thus saves the annoyance and expense of a valet de place.

English Consulate. Mr. Harris, Consul.

Painters. Mr. Nerly, a Prussian, whose views of Venice are in great request, resides in the Palazzo Pisani, near the British Consulate. Miss Emily Schmack, an English lady, distinguished by much original talent, has made admirable copies of many of the best pictures of the Venetian school. Carlo Grubas, Calle dell' Erbe, No. 6120, behind the Dutch Consulate, also paints small views of Venice, both in oils, and body colour, at a very reasonable rate. The best *views of Venice*, and exquisite pictures of their kind, are the *photographs*, to be had of Panti, close to Danaeli's hotel, price 6 and 4 *zwanzigers* each.

Booksellers. Herman Munster, a very obliging man, Piazza San Marco, Nos. 72, 73, is well supplied with foreign and Italian works, maps, hand-books, guide-books, &c. Santini and Son, in the Merceria, have the latest publications in Italian, German, and French.

Physicians. Dr. Locatelli; Dr. Namias.

Medicines. There is an excellent English dispensary near the post-office in the Campo San Lucca, No. 3801, which is in correspondence with Savory and Son, London. The *Farmacia Mantovana al Redentore*, in the Calle Larga, is also good and reasonable.

Newspapers. There is a reading-room at the N.W. angle of the Piazza

St. Marco, in the Procuratie Vecchie, where French, English, German, and Italian newspapers may be found. Persons may subscribe by the month or pay for a single admission.

Valets de Place. Four *zwanzigers* for the first day, and about 3 for the succeeding days, is ample payment. At the churches $\frac{1}{2}$ a zw. to the sacristan is sufficient. At the Doge's Palace and the Academy somewhat more, but never exceeding 1 zw.

For a general assortment of English goods the best shop is Trauner's in the Merceria; he is said to have fixed prices, and to be very respectable. He and his son both speak English.

Venetian curiosities and objects of vertu. Zen, on the Canal opposite the Palace of the Duchesse de Berry.

Gloves are cheap and good, especially when made to order. The best shop is that of Francesco Milani, in the Merceria a San' Antonio, No. 776, at the end of the first street, passing under the clock tower. His goods pass the customhouse free.

Marchandes des Modes. Madame Angelique Breant, Palazzo Capello, behind the church of St. Mark. Madame Lagache, behind the Piazza St. Marco, all' Ascensione.

Steamers, to Trieste, every Monday and Thursday evening, and Wednesday and Saturday morning; and in summer daily at midnight. Average passage 8 hours. The hours and days however vary with the season, but they can be easily ascertained at the office in the Piazzetta di San Marco.

Post Office. Letters for England are despatched daily, *via* Milan and France, at 1 P.M., arriving in London on the fifth day,—postage, 33 *quarantani*; and by Vienna and Ostend at 9 P.M., arriving in 6 days,—postage, 1 *lira*. Letters arrive daily from England by both routes. The postage on English newspapers is excessive, sometimes amounting to as much as 5 *lire*.

"The celebrated name of Venice, or Venetia, was formerly diffused over a large and fertile province of Italy, from the confines of Pannonia to the river Adda, and from the Po to the Rhetian

Alps. Venetia was divided into *Prima* and *Secunda*, of which the first applied to the mainland, and the second to the islands and lagunes. In the first, before the irruption of the Barbarians, 50 Venetian cities flourished in peace and prosperity: Aquileia was placed in the most conspicuous station: but the ancient dignity of Padua was supported by agriculture and manufactures."—*Gibbon*. Venetia Secunda, placed in the midst of canals at the mouth of several rivers, was occupied in fisheries, salt-works, and commerce.

Venice owes its existence as a city to the fugitives who, on the invasion of Italy by Attila, sought safety, after the fall of Aquileia, from the sword of the Huns, among the neighbouring islands. "At the extremity of the Gulf, where the Adriatic feebly imitates the tides of the ocean, near a hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow channels."—*Gibbon*. This natural break-water, or *aggere*, as it is termed, extending nearly 80 miles, from Grado to Chioggia, has been formed by the deposit brought down by countless rivers for ages, in a rapid fall, and not arrested till it meets the sea, where it has raised itself into impregnable ramparts (*muraZZi*) against the inroads of the waves.

Between the Piave and the Adige 6 channels admit a passage from the gulf into the Lagune. Of these the most northern is the Porto di tre Porti, navigable only by the very smallest craft. The island of San Erasmo intervenes between this and the second opening, bearing the name of the saint just mentioned. The Porto di San Nicolo del Lido, a third channel, which is now choked, was formerly the most important, and might be called especially the Port of Venice. Southward from this strait the island of Lido, and the long sandy Littorale of Malamocco, extending for nearly 2 leagues, form an outwork in front of the city, and are dis-

joined from the similar barrier of Pelestrina by the Porto di Malamocco, at present the deepest channel. At the southern extremity of Pelestrina opens the Porto di Chioggia, taking its name from the town to which it leads. Towards the land the islands are protected, partly by the channels of the great rivers, the Isonzo, the Tagliamento, and the Livenza, flowing from the Julian Alps; the Piave, the Musone, the Brenta, and the Adige, swollen with the snows of the Tyrol; and the Po, charged with waters both from the Alps and Apennines; and partly by a yet more powerful defence, in a bed of soft mud covered with water not exceeding for the most part 1 or 2 ft. in depth. This expanse (the Lagoon) is navigable only by skiffs drawing a few inches water: but wherever it is traversed by any of the estuaries of the rivers, or by canals excavated for the purpose, it is navigable for ships of considerable burden. The navigation however is intricate and difficult. Many of the principal channels are now marked out by piles driven in singly, or several together, at certain distances, along the edge of deep water. The islands within the barrier are scattered through various parts of the Lagoon; some divided from each other but by narrow channels; others more remote, as so many outposts. The chief island, called *Isola de Rialto* (which is abbreviated from *Rivo alto*—the deep stream), had long served as a port to Padua, and a few buildings for naval purposes had been constructed upon it. The fall of Aquileia, and the self-banishment of the neighbouring inhabitants of Concordia—Opitergium, now *Oderzo*—Altinum, now *Altino*—and of Patavium, now *Padua*—occurred in the year 452 of our era: but as early as 421 a church dedicated to St. James had been erected on the island of Rialto, and a decree had issued from Padua for forming a town on it, and collecting there the straggling inhabitants of the neighbouring island, under the government of annual magistrates with the title of consuls. Sabellico has preserved a tradition that the earliest buildings of this town were raised on the very spot now occupied by the cathedral of St. Mark,

and that the first foundations were laid on the 25th March.

Venice is built upon 72 islands or shoals, the foundations for the buildings being formed with piles and stone. It is divided into two unequal parts by the *Canalazzo*, or grand canal, whose course through the city is in the form of an inverted S, and is also divided in all directions by 146 smaller canals, crossed by 306 public bridges. One bridge only crosses the Grand Canal, that of the Rialto. These bridges are frequent, and being steep are cut into easy steps: the bridge of the Rialto is necessarily the steepest.

The bridges are so numerous, and so well placed, that there is no part of the city—that is to say, no house—which cannot be walked to; but many of the finest buildings, as on the Canal Grande, can only be seen from the water, out of which they rise. A gondola is therefore all but indispensable to the stranger.

“The small canals, or *rii*, as they are termed, which are bestrid by these bridges, are the water-streets of Venice; but there is no part of either of the two divisions to which you may not also go more directly by land, through narrow passages called *cale*. There are, besides, several small squares, entitled *campi*.

“The most considerable houses of Venice have each a land and water door; but many, being built in the interior of these shoals, can have no immediate access by water. This is a considerable inconvenience, as it limits the use and comfort of a gondola.

“There is sometimes a wharf or a footway along the banks of the *rii* (called a *riva*), and usually secured by a parapet, bored for a wicket; but the *rii* oftener extend from house to house, and these then consequently rise on either side from out of the water. The same may be said of the Grand Canal as of the *rii*, though here and there is a small extent of terrace or *riva*, in front of the houses.”—*Letters from the North of Italy*.

As a general description of Venice, *N. Italy—1854*.

that of Rogers is pleasing, and was correct, but the railroad has superseded the passage from the mainland in a gondola, and, though it may jar with the prejudices of some, presents a scene not less singular.

“There is a glorious city in the sea.

The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er the sea,
Invincible; and from the land we went,
As to a floating city—steering in,
And gliding up her streets, as in a dream,
So smoothly, silently—by many a dome,
Mosque-like, and many a stately portico,
The statues ranged along an azure sky;
By many a pile, in more than eastern pride,
Of old the residence of merchant-kings;
The fronts of some, tho' Time had shattered'd
them,
Still glowing with the richest hues of art,
As though the wealth within them had run
o'er.”

The Venetians have laid aside the peculiarities of dress which marked their nationality in their days of independence. The national dresses, the red *Tabarro* of the men and the black *Zendale* of the women, so often mentioned in Goldoni's plays, have entirely disappeared. The gondolas still retain unchanged their black funereal appearance. Conjurors, storytellers, and Punch, may still be often seen on the Riva dei Schiavoni.

“The Venetian dialect, or rather language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or *Volgare*. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the *Volgare* that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down: as in *Padre, Pare; Madre, Mare; Figlio, Fio; Casa, Ca*; and some have regretted that it did not prevail instead of its more fortunate sister. It is softer and more winning than the Tuscan, though it falls far beneath it in dignity and force. The judgment, however, of a foreigner is of little weight. It has had better testimonies borne to its merits by Bettinelli, and a host of Italian writers who may

naturally be supposed to have had a nicer and more discriminating sense of its perfections. In all the lighter and gayer walks of poetry it is delightful; and the Venetian verse is, compared with the verse of other nations, very much what Venetian painting is as to that of the rest of Europe."—*Rose's Letters*.

The manufactures of Venice are the glass-works, in which are produced magnificent mirrors, beautiful artificial pearls, gems, and coloured beads, &c., employing about 4500 men; the women and children are employed in the various manufactures—beads, jewellery, gold and silver chains, gold and silver stuffs, silks, laces, and velvets; soap, earthenware, wax and spermaceti candles, sugar refineries, &c. Printing is more extensively carried on in this than in any other city of Italy; and books form a considerable article of export. Ship and boat building is carried on to a considerable extent at Venice and Chioggia. The inhabitants are not, however, fully employed ashore, and a great number depend on fishing and on navigating the vessels belonging to the port. The latter, exclusive of fishing-boats, amount to about 30,200 tons of shipping, employed chiefly in the coasting trade.

The entrances to the port of Venice are intricate; the best ship entrance is by the channel of Malamocco, outside of which, in the Gulf, there is good anchorage. It is absolutely necessary to have a pilot to enter. Those of Venice are skilful and always on the look-out for ships. About 500 vessels, exclusive of small coasters, frequent this port annually. Its trade is not actually on the decline, but for many years its increase has been remarkably slow. The railroad from Milan to Venice will probably increase the trade of the latter, but not so far as to raise its commerce and navigation to that of a place of first-rate importance. Milan and Lombardy generally receive foreign products, chiefly by transit, from Genoa. *The direct trade between England and Venice consists, annually, of cargoes of pilchards and other fish, several of*

coal, and a few of manufactured goods.

Venice is a free port, and most of the articles for the use of the citizens are admitted duty free. There are, however, small duties levied to raise funds to defray the municipal expenses. Goods of various descriptions are imported from Venice, and carried chiefly by contraband into the Papal states, and into the kingdom of the Two Sicilies. There is also a considerable trade carried on between Venice and Dalmatia, Albania, and parts of Greece. The Imperial Dockyard, formerly the famous dockyard of the Republic, has much fallen off in importance since the establishment by the Austrian Government of its naval stations at Trieste and Pola.

Within a few years past very extensive moles or dams have been formed, with stone brought from Istria, at the Malamocco mouth, in order that by narrowing the waterway the scour of the water flowing through might deepen the channel. The plan has been up to the present time successful. Vessels drawing 15 ft. now enter by this passage without difficulty, and without waiting for a spring-tide. There is a regular tide of the Lagoon at Venice, the rise and fall being between 2 and 3 ft., so that at low water the Lagoon in some directions appears a vast expanse of mud. This is particularly observable on looking westward from the neighbourhood of the bridge which crosses the canal leading to the Arsenal.

It is highly probable that the original depth of the Adriatic was very great, but at present its greatest depth between Dalmatia and the mouths of the Po is 22 fathoms, and a large part of the Gulf of Trieste, and the Adriatic opposite Venice, is less than 12 fathoms deep. This decrease in its depth is caused by the quantity of deposits brought down by the numerous rivers which flow into the head of the sea.

The centre of business and amusement at Venice, and the spot which a traveller usually first visits, and most often revisits, is the Piazza of St.

Mark. With this it will be therefore better to begin.

On the E. side stands the church or basilica of St. Mark. On the N. or l.-hand side of a person standing in the middle of the Piazza, and looking towards the church, are the *Procuratie Vecchie*. On the S. side, or opposite to the last-mentioned building, are the *Procuratie Nuove*. Towards the W. the Piazza formerly extended only as far as a mark in red marble let into the pavement, near the 16th arch of the Procuratie, Nuove counting from the angle behind the campanile. This red mark indicates the position of a canal, on the bank of which formerly stood the *Church of St. Geminiano*. In the 12th centy. the canal was filled up and the church pulled down to afford space for enlarging the Piazza. The length of this Piazza is 576 ft.; its greatest width, *i. e.* from the corner close to the campanile to the opposite side, 269 ft.; its least width, which is at the W. end, 185 ft.

At right angles with the Piazza, at its eastern end, is the *Piazzetta*, extending from near the base of the campanile to the *Molo* or quay formed along the edge of the canal, from the garden of the viceroy's residence to the extremity of the southern front of the Doge's palace. On the W. side of the Piazzetta stands the *Biblioteca Antica*, and on the E. the Ducal palace; and on the Molo, near the southern end of the Piazzetta, stand the two famous granite columns, one surmounted by the Lion of St. Mark, the other by St. Theodore.

A large flock of pigeons will always be seen frequenting the Piazza and the neighbouring buildings. They have existed there so long, that their origin is forgotten; various explanations have been offered, too long and too unsatisfactory to insert here, to account for their existence, and for their having been fed at the expense of the government. They are protected by the almost superstitious care and affection of the Venetian people.

San Marco. This church did not

become the cathedral until the year 1817, when the patriarchal seat was removed to it from San Pietro. Until that period it was, in fact, the Ducal Chapel, founded, as it should seem, in the year 828, by the Doge Giustiniano Partecipazio, for the purpose of receiving the relics of St. Mark, which had then just been translated, or rather, in plain English, stolen from Alexandria, by *Bono*, the "Tribune" of Malamocco, and *Rustico* of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred, apparently without hesitation, from St. Theodore to the Evangelist, whose symbol became the emblem, and almost the palladium, of the republic; and the too humble Church of Narses was demolished to make room for the more splendid edifice of the newly chosen protector. Giustiniano died, leaving the church unfinished; but it was completed by his heirs, and stood until destroyed in the conflagration which terminated the life and reign of Pietro Candiano, 976.

Pietro Orseolo I., the successor of Candiano, was the founder of the present edifice. The foundations were laid in 977; but nearly an hundred years elapsed before the shell was completed, under the reign of Domenico Contarini, 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Salvo, 1071; and it was not consecrated till the time of Ordelaaffo Faliero, on the 4th October, 1111.

Although it has been disputed to which of the several eras of construction the present Basilica is to be ascribed, and whether or not it is to be considered as a specimen of Byzantine art, it may be without much doubt said that the original design has undergone little alteration, and that it was due to Greek architects, or to artists who had studied in the school of Constantinople and the East.

"The plan of St. Mark's, like that of Santa Sophia, is a Greek cross, with the addition of spacious porticoes. The centre of the building is covered with

dome, and over the centre of each of the arms of the cross rises a smaller cupola. All the remaining parts of the building are covered with vaults, in constructing which the Greeks had become expert, and which are much to be preferred to the wooden roofs of the old Basilicas.

"Colonnades and round arches separate the nave from the aisles in each of the four compartments, and support galleries above. The capitals of the pillars are of exquisite foliage, in some cases, as though blown about by the wind, and are free from the imagery which at that time abounded in other churches of Italy. It is computed that in the decoration of this building, without and within, above 500 pillars are employed. The pillars are all of marble, and were chiefly brought from Greece, and other parts of the Levant. Whilst St. Mark's was building, every vessel that cleared out of Venice for the East was obliged to bring back pillars and marbles for the work in which the republic took so general an interest.

"The defect of the interior of St. Mark's is, that it is not sufficiently light. The windows are few in proportion to the size of the building. Rich, therefore, as the interior is, it is gloomy to a fault, in spite of the brilliant rays of a southern sun."—*Gally Knight*.

In the façade are two rows of columns of Verd-antique, porphyry, serpentine, and other marbles, some with Armenian and Syrian inscriptions deeply engraven, and showing by their various sizes and proportions that they have been brought from older buildings. Several tablets of ancient sculpture are inserted in the exterior walls. They are of various ages and nations. One on the N. side, in the small place of the lions, appears to be in Persian style, and represents Proserpine, a female holding a torch in either hand, and riding in a chariot drawn by two lions, with eagles' heads (having ears) and wings, and of which a duplicate will be found at San Donino, near Parma. In the corner opposite the Palazzo is inserted a remarkable

group of four full-length figures, said to have been brought from Acre, sculptured in dark purple porphyry, striking from the peculiar colour of their polished surface, and from their position. It is very evidently a group of the Lower Empire, probably of the age of Theodosius; but the absence of any inscription, as well as of any knowledge of its original locality, forbids any further conjectures. Five large mosaics fill the recesses over the doorways. Beginning on the rt. of the spectator, the subject of the first and second is the removal of the body of St. Marc from the tomb at Alexandria, executed in 1650, from the designs of *Pietro Vecchio*: of the centre the subject is the Last Judgment, executed by *Pietro Spagna* from the drawings of *A. Zanchi* in 1680: the next recess contains the Venetian Magistrates venerating the body of St. Mark, designed by *Sebn. Rizzi*, in 1728: the last recess contains the most ancient of these mosaics, a work of the 15th century, representing the church of St. Mark. Four mosaics occupy the semicircular gables above, beginning with that which is above the one last mentioned in the lower row: they represent the Taking down from the Cross, the Descent into Hades, the Resurrection, and the Ascension, by *Luigi Gastano*, 1617, from the drawings of *Maffeo Verona*. The archivolts of the centre doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades and labours; to which, within and without, must be added several of those mystical figures which have been so often described, of lions and other beasts, devouring or prostrating human creatures. The celebrated bronze horses, formerly gilt, stand over the central portal of the vestibule, in a situation which renders it difficult to see them well either from below, or from the level on which they stand. They were brought from the Hippodrome at Constantinople, being part of the share of the Venetians in the plunder when that city was taken by the Crusaders in the

fourth crusade. They were removed to Paris for a short time, but brought back in 1815. "Antiquaries hesitate concerning the date and even the country of these horses; for by some they have been assigned to the Roman school, and to the age of Nero; by others to the Greeks of Chio, and to the school of Lysippus. According to their most generally received history, Augustus brought them from Alexandria, after his conquest of Antony, and erected them on a triumphal arch at Rome: hence they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions it is believed that they were attached to a chariot. Constantine in the end transferred them to his new capital."—*Sketches from Ven. Hist.* They are not in the highest style of art, and Cicognara says that the casting in the making of them was ill managed, and that the artist was compelled to finish them up by many solderings.

The valves of the five doors of the vestibule are of bronze: on that next to the centre door, on the l. hand as you enter, is an inscription, showing that it was executed in the year 1300, by *Bertuccio*, a Venetian goldsmith.

Upon entering the vestibule, which extends along the whole front, by the central door, there is seen in the pavement a lozenge of reddish marble, marking the spot where Pope Alexander III. and the Emperor Frederic Barbarossa were, on the 23rd July, 1177, reconciled, through the intervention of the Venetian republic. The Pope, it is said, placed his foot upon the head of the prostrate Emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and adder."

The vaulting of the vestibule is covered with mosaics, and around the walls stand numerous columns of precious marble, brought from the East. Among the mosaics may be noticed St. Mark, in pontifical robes, over the centre door of entrance to the church. It was executed in 1545 by Francesco

and Valerio Zuccato, from the designs of Titian. Opposite to this is the Crucifixion, by the brothers Zuccati, in 1549. The Resurrection of Lazarus, the Annunciation, the Four Evangelists, the Eight Prophets, the Angels and Doctors in the frieze, are also by the Zuccati. This vestibule opens, on the rt. hand, into the *Capella Zeno*, in which is the splendid tomb of Cardinal Zeno, cast in 1505-15, from the moulds of the two *Lombardi*, *Pietro* and *Antonio*, and of *Alessandro Leopardi*. There are four finely worked columns of bronze, and three statues in the same material—one called *Madonna della Scarpa*, St. John the Baptist, and St. Peter.

Of the three doors which open from the vestibule into the church, the centre one, and that on the l. of the centre on entering by the central door, are Venetian works executed between 1100 and 1130. That on the rt. is said to be of Greek workmanship, and to have been carried off from S. Sofia at Constantinople in 1203. On it are some Greek inscriptions.

The interior is very rich: the walls and columns are of precious marbles, the vaulting is covered with mosaics with gold grounds, and the pavement is of tessellated marble. This marqueterie in marble, called by the Italians *vermiculato*, is not only remarkable for the beauty and richness of the patterns, but for the symbols and allegories supposed to be contained in the various devices. The following are given as instances:—The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce for the vainglorious of territorial conquest. Two cocks carrying off a fox indicate the conquest and capture of the crafty Ludovico Sforza by the two Gallic monarchs Charles VII. and Louis XII. It would be useless to attempt to describe the subjects of the mosaics; in some cases they are clear, in others they have never been explained. Over the central door is an ancient mosaic of the

11th century, the Virgin and St. Mark. Entering by this door, on the rt. hand, is a basin for holy water, of porphyry; the base supporting which is an ancient altar of Greek workmanship, representing dolphins, &c. Further on the rt. is the chapel of the Baptistery, adorned with marbles, bas-reliefs, and mosaics, nearly all executed about the year 1350. In the middle is a marble basin, with a bronze cover adorned with bas-reliefs executed by Tiziano Minio, and Desiderio da Firenze, pupils of Sansovino, in 1545. On the top of the cover is a statue in bronze of St. John the Baptist, by Francesco Segalla, in 1565. Against the wall in this chapel is the monument of the Doge Andrea Dandolo, who died in 1354. He was the last doge who was buried in St. Mark, the senate having decreed that no doges should in future be buried here. He was the friend of Petrarch, the first historian of Venice, descended from the celebrated blind hero of the fourth crusade, and the fourth doge of his name.

Returning to the church: near a pilaster, by the N. transept, is the chapel of the Cross, with a small tribune supported by six columns; that nearest the altar on the epistle side is the most valuable in the church, being of black and white porphyry, an exceedingly rare specimen.

At the end of the N. transept is the Chapel della Madonna de' Mascoli, of which the marble altar is a work of the early Pisan school; the statues of the Madonna, of St. Mark, and St. John are of the school of Nicolo Pisano; the angels in front are of a later date. The mosaics in this chapel are among the finest; they represent the history of the Virgin, and are by Michiele Giambono, in 1430. This artist was one of the first who abandoned the stiff and dry manner of his predecessors.

On the wall above the entrance to the chapel of *St. Isidore*, and to the rt. of that of the Virgin, is a curious mosaic, representing the genealogical tree of the Virgin, executed in 1542, by *Bianchini*, from the designs of *Salviati*.

The choir and its divisions rise in triple ascent. It is parted from the nave by a rich roodloft or screen, after the Greek fashion, surmounted by fourteen statues executed by *Jacobello* and *Pietro Paolo dalle Massegne* (1394), pupils of the Pisan school. The presbytery contains the high altar, standing under a Baldacchino, supported by four columns, entirely covered with bands of sculpture, Greek in style, and supposed to be of the 11th century, but with inscriptions in the Latin character and language. The bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna to the Ascension. At the sides of the high altar are eight bronze statues—the four Evangelists by *Sansovino*, and the four Doctors attributed to *G. Caliali*. There are two altarpieces, or “Pala.” The interior one is not seen unless request is made for that purpose. The outer “Pala” is in fourteen compartments, by *Messer Paolo* and his sons, in 1344. It is more Greek and stiff than contemporary works at Florence. This covers the *Pala d'Oro*, or *Icone Bisantina*, one of the most remarkable specimens now existing of Byzantine art, made in 976 at Constantinople by order of the Doge Pietro Orseolo; but repaired by *Faliero* 1105, by *Pietro Zani* 1209, and lastly by *Andrea Dandolo* 1345. By all these processes it has gained in splendour, but it has lost in authenticity. It exhibits a mixture of what we may call Gothic art. Some of the inscriptions are in Greek, some in Latin. The material is silver gilt, encircled with coarse gems and enamels. The letters are in *niello*. The representations of sacred personages and subjects are of the usual description: some are from a legendary life of St. Mark. The most curious are of the Doge *Faliero* and the Empress *Irene*. The *Pala* is now arranged in three panels, folding horizontally; but according to its original plan, it appears to have been placed upon the altar. Taken as a whole, it is inferior in workmanship to the goldsmith's work and enamel of

Lombardy, France, or Germany, at any of the periods to which it belongs. It has lately been thoroughly cleaned and put in order, and the part already done was in 1845 to be seen in the Treasury, mentioned afterwards. Behind the high altar is another, now called the Altar of the Holy Sacrament. The bas-reliefs are by *Sansovino*. It stands, like the great altar, under a Baldacchino, supported by four pillars fluted in spirals, and said to have been brought from the Temple at Jerusalem. Two are of oriental alabaster, semi-transparent, so that the light of a taper shines through them.

By the side of this altar is the entrance to the sacristy, closed by the bronze door, upon which *Sansovino* is said to have exercised his skill during twenty years. The subject is the Death and Resurrection of our Lord. In the border are introduced small busts, starting forward with exceeding life and vivacity. Three of these are portraits—of *Sansovino*, of Titian, and of the infamous Aretino. Aretino was the intimate associate of these artists: whether they liked the vices of the man, or courted him from the dread of his pen, the connection is equally discreditable to their memory. The expense was defrayed by Federigo Contarini, one of the procurators of St. Mark. *Sansovino* has authenticated the work by subscribing his name.

The *Sacristy* is a noble apartment, and was probably used also as the chapterhouse for the canons of the Basilica. The coved roof is richly covered with mosaics. The best are St. George and St. Theodore, by *Zucati* after *Tintoretto*. The presses and seats are of inlaid and veneered wood, or, as it is here called, *intarsiatura*. Those by *Fra' Sebastiano Schiavone* are considered as amongst the best of this species of art.

In the S. transept is a door opening into the *Treasury of St. Mark*, situated between the transept and the Baptistry, and which is carefully kept under lock and key, and can only be seen, except by special permission, on Friday, at about midday. It is divided

into two departments, one containing sacred reliquaries, the other objects of art. This treasury became at various times very opulent, and formed a sort of reserve fund on which the state drew in great emergencies. In 1797 most of the available articles were turned into money, and the valuable objects of art which remain are deposited at the Zecca or Mint, with an intention, it is said, of arranging them in some convenient place in the library of St. Mark. The other department, in which are the sacred objects, contains some very fine specimens of Byzantine workmanship. The collection of relics is rich, and some of the objects are rare, as a bit of the dress of our Saviour, a small quantity of earth which imbibed his blood, a bit of the pillar to which he was bound when scourged: there is a portion of the genuine cross, of course.

In front of St. Mark are the 3 bronze pedestals, in which are inserted the masts from which were once proudly pendent the three *gonfalons* of silk and gold, commonly supposed to signify the three dominions of the republic—Venice, Cyprus, and the Morea; or, as some say, their portion of Constantinople and of the Eastern empire. The *gonfalons*, after having given way to the *tricolor*, are now replaced by the Austrian standards. These masts were formerly inserted in wooden framework, as may be seen in a picture by *Gentile Bellini*, representing this end of the Piazza, in the Academy. Of the present beautiful bronze pedestals, one was placed there by Paolo Barbo, a Procurator of St. Mark, in 1501; the others were added by Doge Loredano, 1505. All were the workmanship of *Alessandro Leopardi*,—sea-nymphs and Tritons, elaborately finished and excellently designed.

To the rt. on coming out of St. Mark is the *Torre dell' Orologio*, so called from the dial in the centre, resplendent with gold and azure, the sun travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. Above are two figures of bronze, called by the people *Moor*, who beat the said hours upon the bell. The

strike the hours twice over, the second set of strokes at an interval of five minutes from the first. In a writer of the last century there is a story of one of these bronze men having committed murder, by knocking an unfortunate workman, who stood within the swing of the hammer, off the parapet.

The Virgin of gilt bronze, and, above, a gigantic lion of St. Mark, upon an azure and stellated ground, decorate the two upper stories. *Pietro Lombardo* was the architect of the tower, 1494. The clock, as appears by an inscription beneath it, was made by *Giovan' Paolo Rinaldi* of Reggio, and *Gian Carlo*, his son. Having been injured by lightning in 1750, it was restored by *Ferracina* of Bassano, in 1755, for the sum of 8500 ducats of silver. The wings to the tower, which are of the architecture of the school of *Pietro Lombardo*, were added at the beginning of the 16th century.

Beneath the tower of the *Orologio* is the entrance to the *Merceria*, the part of Venice which exhibits most prosperity. Here are the principal shops; and the best retail trade carried on in the city is nearly all concentrated in this quarter. The streets about the *Merceria*, and through which you may thread your way to the other main land of the Rialto, are very narrow and much crowded. Beyond the tower, the *Procuratie Vecchie*, standing upon 50 arches, forms nearly the entire N. side of the piazza. This fabric was raised by *Bartolomeo Buono di Bergamo*, in 1500, and was intended for the habitation of the procurators of St. Mark, who were reckoned amongst the most important dignitaries of the republic.

They were originally the churchwardens or trustees of San Marco, having the care of the fabric, and the management of its property; *Bartolomeo Tiepolo*, elected in 1049, being the oldest upon record. With the increase of the riches of San Marco, their numbers were augmented, till at length they were increased to about 34, and the enlargement of the board, or tribunal, was accompanied

by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy to appoint them executors of their wills. And, generally speaking, the doge was elected from this body. The office was held for life, and, as the republic declined, a certain number of the places were sold as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (worth about 5 francs each) for their gown, the new 100,000. For the accommodation of the increasing numbers were erected the *Procuratie Nuove*. This building is in the lower stories a continuation of the *Biblioteca: Scamozzi*, to whom it was intrusted, adopting for the most part the design of *Sansovino*, added a third story. "For this upper order of the *Procuratie Nuove* *Scamozzi* has often been unjustly reproached, because he did not confine himself to two stories, so as to complete the design of *Sansovino*. The design of *Scamozzi*, had it been continued in the Piazza San Marco, would have placed in the background every other piazza in Europe. The two lower stories of the *Procuratie Nuove* are similar in design to the Library of St. Mark; and it is greatly to be regretted that *Scamozzi* was so much otherwise occupied, that he had not the opportunity of watching the whole of its execution, which would have extended to 30 arcades, whose whole length would have been 426 ft. *Scamozzi* only superintended the first 13; the 3 built by *Sansovino* excepted, the rest were trusted to the care of builders rather than artists, and, from the little attention bestowed upon preserving the profiles, exhibit a negligence which indicates a decline in the arts at Venice." — *Gwill.* The sculptures here are elegant, particularly the foliated frieze of the Ionic story, interspersed with sea-gods and sea-nymphs.

These Procuratie Nuove were converted into a palace by the Viceroy Eugene Beauharnois, and now constitute the *Palazzo Reale*. This palace is continued along the western side of the Piazza by a façade built by the French government. To make way for this addition to the palace the church of *San Geminiano*, one of the finest works of *Sansovino*, and his burial-place, was demolished. The history of the church of *San Geminiano* is curious. It was first founded by Narses upon ground by the side of the campanile, and now forming part of the piazza, which was enlarged to its present extent by the demolition of the ancient fabric. This demolition took place when Vital' Michele was Doge; and the consent of the pope was solicited, but not obtained. "The apostolic see may pardon a wrong after it is committed, but never can sanction it beforehand," was the reply. Acting upon this guarded reply, they demolished the church, and rebuilt it upon the site which it afterwards occupied. But yearly the Doge came forth with his train to meet the parish priest, who, standing upon the desecrated spot, demanded of his Serenity that he would be pleased to rebuild the church upon her old foundations. "Next year," was the reply of the Doge; and thus was the promise renewed and broken until the republic was no more. The second church of *San Geminiano*, falling into decay, was replaced, about the year 1505, by the structure which has also disappeared.

The palace contains some good paintings, dispersed in its several apartments: amongst others, in the octagon saloon, *Tintoretto*, the Adoration of the Magi, and Joachim driven from the Temple, a legend not in holy writ. In the chapel, *Albert Durer*, an *Ecce Homo*.—*Francesco Bassano*, the Presentation in the Temple. Several very clever pieces, and some showy modern frescoes, by *Hayez* and other modern artists.

The W. side of the Piazzetta is occupied by the *Biblioteca Antica*, now part of the *Palazzo Reale*, and united

to the buildings of the Piazza. The donations of the MSS. of Petrarch and of Cardinal Bessarion induced the Senate to build the library in 1536; a task which they intrusted to *Sansovino*, who, in 1529, had been appointed architect to the republic. Petrarch appears to have contemplated his visits to the Lagoon with no ordinary satisfaction; and, in order more substantially to testify his grateful sense of the frequent hospitality of the republic, he offered his library as a legacy. In 1362, while the plague was raging at Padua, he had fixed his abode at Venice, which was free from infection; his books accompanied him, and, for their conveyance, he was obliged to retain a numerous and extensive stud of baggage horses. On the 4th of September in that year he wrote to the Senate,—“I wish, with the good-will of our Saviour, and of the Evangelist himself, to make St. Mark heir of my library.” His chief stipulations were, that the books should neither be sold nor dispersed, and that a building should be provided in which they might be secure against fire and the weather. The Great Council gladly accepted this liberal donation, and addressed its thanks in terms of courtesy (perhaps not exaggerated, if we remember the times in which they were written), “to a scholar unrivalled in poetry, in moral philosophy, and in theology.” A palace, which belonged to the family of Molina, and, in later years, was converted into a monastery for the nuns of St. Sepulchre, was assigned as a residence for the poet, and as a depository for his books. This collection, which formed the nucleus of the now inestimable library of St. Mark, though by no means extensive, still contained many treasures of no small price. Among them are enumerated a MS. of Homer, given to Petrarch by Nicolaus Sigerus, ambassador of the Greek Emperor; a beautiful copy of Sophocles; the entire Iliad, and great part of the Odyssey, translated by Leontio Pilato, and copied in the handwriting of Boccaccio, whom the translator had instructed

in Greek; an imperfect Quintilian; and most of the works of Cicero, transcribed by Petrarch himself, who professed most unbounded admiration for the great Roman philosopher. The Venetians, to their shame, grievously neglected the poet's gift. When Tomasini requested permission to inspect the books, in the early part of the 17th century, he was led to the roof of St. Mark's, where he found them, to use his own words, "partly reduced to dust, partly petrified"—*dictu mirum! in saxa mutatos*; and he adds a catalogue of such as were afterwards rescued from destruction. About a century after the establishment of this first public library in Venice it was largely increased by the munificence of Cardinal Bessarion, who, as patriarch of Constantinople, possessed frequent opportunities of securing MSS. of great rarity; and afterwards by that of Professor Melchior Wieland, a native of Marienburg, who, out of gratitude for benefits conferred by the republic, bequeathed it his collection in 1389. It now contains about 60,000 vols., which in 1812 were transferred from the Procuratie Nuove to the splendid saloon in the Ducal Palace, no longer required for the assemblies of the Grand Council.

"The library of St. Mark is a building of noble design, notwithstanding the improprieties with which it is replete. It consists of two orders,—the lower one of highly ornamented Doric, and the upper one Ionic, and very graceful in effect. Of both these orders the entablatures are of inordinate comparative height. The upper one was expressly so set out for the purpose of exhibiting the beautiful sculptures with which it is decorated. The cornice is crowned with a balustrade, on whose piers statues were placed by the ablest scholars of Sansovino. A portico occupies the ground-floor, which is raised three steps from the level of the piazza. This portico consists of 21 arcades, whose piers are decorated with columns. In the interior are arches corresponding to the exterior ones, 16 whereof, with their

internal apartments, are appropriated for shops. Opposite the centre arch is a magnificent staircase leading to the hall, beyond which is the library of St. Mark. The faults of this building, which are very many, are lost in its grace and elegance; and it is, perhaps, the *chef-d'œuvre* of the master."—*Gwill.* The interior decorations are in keeping with the exterior. The ceiling of the great hall in which the books were deposited is filled with very fine ornaments in stucco, and with paintings by the best Venetian artists. Three compartments are by *Paolo Veronese*. Other objects are—*Tintoretto*, St. Mark delivering a Saracen, and the furtive exportation of the relics of St. Mark from Alexandria, and the grand staircase; the latter has fine ornaments in stucco by *Vittoria*.

The *Zecca*, or Mint, adjoins the Biblioteca, on the Molo. Built by *Sansovino*, it is a noble specimen of Italian rustic-work, above which are two orders, Doric and Ionic. From this building, the *Zecchino*, the ancient gold coin of the republic, acquired its name.

The *Cortile* of the *Zecca* is by *Scamozzi*. Here is a singular figure of an Apollo, by *Cattaneo*, holding a golden ingot. This figure has been censured as inappropriate; but, without doubt, the sculptor considered Apollo, or *Sol*, as the alchemical emblem of the noble metal. In the *Zecca* are preserved some of the articles of curiosity formerly belonging to the treasury of St. Mark.

At the southern extremity of the Piazzetta are the two granite columns, the one surmounted by the lion of St. Mark, the other by St. Theodore, executed by *Pietro Guilombardo* (1329). These columns so completely formed a part of the *idea* of Venice, that they were copied in most of the cities subject to their dominion. St. Theodore stands upon a crocodile: his head is covered by a solid nimbus. In his l. hand he wields a sword; a shield is on his rt. arm. This is considered, says Francesco Sansovino, as symbolical of the temper of our republic; and that she exerts her strong hand for her own defence, and not to attack others. St.

Theodore Tyro was, as his surname imports, a young soldier, a Syrian, who suffered martyrdom under the persecution of Maximin, and was much honoured by the Eastern Church. Narses, after expelling the Ostrogoths, visited (A.D. 553) the rising republic of the Venetians—for Venice, properly so called, did not then exist—and built a church or chapel in honour of St. Theodore, now included in the church of St. Mark; and St. Theodore continued the patron of the republic until, as already mentioned, St. Mark obtained the popular veneration in his stead.

The lion suffered during the republican rule of the French. From the book which he holds the words of the Gospel were effaced, and "*Droits de l'Homme et du Citoyen*" substituted in their stead. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the *Invalides* at Paris, but was restored after the fall of that city.

The capitals of the columns bespeak their Byzantine origin. Three were brought from Constantinople. One sank into the mud as they were landing it; the other two were safely landed on the shore; but, as the story goes, there they lay, no one could raise them. Sebastiano Ziani (1172-1180) having offered as a reward that he who should succeed should not lack any "*grazia onesta*," a certain Lombard, nicknamed Nicolò Barattiero, or Nick the Blackleg, offered his services; and he placed the columns on their pedestals. Nicolò claimed as his reward that games of chance, prohibited elsewhere by the law, might be played with impunity between the columns. The concession, once made, could not be revoked; but the legislature enacted that the public executions, which had hitherto taken place at *San Giovanni Bragola*, should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill-omened, that even crossing it was thought to be a sure prognostication of some fatal misfortune.

At the other end of the Piazzetta, where it abuts upon the Basilica of San Marco, are some more curious relics of ancient times.

The *Stone of Shame*, a species of pedestal upon which bankrupts stood, and were cleared from their debts after making a cession of their property, accompanied by certain humiliating ceremonies.

The *square piers of St. John of Acre*, originally forming part of a gateway in that city, and brought to Venice, as some say, by Lorenzo Tiepolo, when he took the place in 1253. Other accounts tell that they were conveyed hither in 1291, by the merchants and colonists who fled from Acre when it was taken and destroyed by the Sultan of Egypt. According to another account they belonged to the church of St. Saba. They are covered with fretwork and inscriptions, apparently formed of monograms, which have never been explained: and, whatever may have been their origin, they are of great curiosity and antiquity.

Near the angle of the Piazza and Piazzetta stands the great *Campanile* tower of St. Mark. This building was begun in 902, under the government of Domenico Tiepolo, but it was not carried up to the belfry until the time of Domenico Morosini (1148-1155), whose epitaph is so ambiguously worded as to claim the honour of the entire edifice. The ascent is by a continuous inclined plane, which winds round an inner tower which is hollow or open. The present belfry, an open loggia of four arches in each face, was built in 1510, by *Maestro Buono*; the whole being, surmounted by a lofty pyramid. The prospect hence is magnificent. A watchman is stationed in the belfry, who at stated times strikes the great bell. The height of the Campanile is 323 ft., and it is 42 ft. square at the base. The Angel surmounting the tower, and serving as a weather-cock, is said to be 30 ft. high. At the foot is the much criticised loggia of *Sansovino*, built about 1540, ornamented with four statues—*Pallas*, *Apollo*, *Mercury*, and *Peace*—cast in

bronze by him. The order is a fanciful Composite. The columns are of rich marbles. The elevation contains several bas-reliefs in marble, of which the three principal are in the attic, and represent in the centre Venice as Justice, with two rivers flowing at her feet: on the rt. of the spectator, Venus—the symbol of the Island of Cyprus; on the l., Jupiter—the symbol of Crete. The two bas-reliefs also beneath the bronze figures, on the side towards the flag-staffs, are much admired; the subjects are, the Fall of Helle from the Ram of Phryxus, and Tethys assisting Leander. The interior, which was used as the station for the Procuratori commanding the guard during the sitting of the Consiglio Grande, has a Madonna by *San-sovino*.

Palazzo Ducale. (Open from 9 to 4 daily, Sundays included.) On the eastern side of the Piazzetta stands the Doge's Palace, or Palazzo Ducale. The southern front extends along the *Molo* as far as the canal which separates the latter from the *Riva dei Schiavoni*. The first palace which was built on this spot was in 820. This having been destroyed in a sedition was replaced by another, built about 970, by the Doge Pietro Orseolo. This last was, 150 years afterwards, destroyed by a great fire, which consumed a third of Venice. A second fire having destroyed the palace, its reconstruction began under the Doge Marino Faliero (1354-5); the architect, or at least the designer, being *Filippo Calendario*, the same, according to modern historians, who appears as a chief conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth upon the red pillars of the balcony of the palace from which the duke was wont to view the spectacles in the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it would seem that the real Filippo, at least the real artist, died in the preceding year whilst employed upon his works. Many portions, however, are earlier than his time; and many important additions, includ-

ing the very beautiful entrance called the "Porta della Carta," are of the next or 15th century. A great deal, particularly the façades of the cortile within, is much later—the interior of the building having been exceedingly damaged, or rather reduced to a shell, by two successive fires, in 1574 and 1577.

All the principal apartments were destroyed by these conflagrations. The paintings of Giovanni Bellini, Carpaccio, Pordenone, and Titian, representing the triumphs of the republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in the flames. The walls were calcined and riven. One corner of the building had fallen, several columns and arches were shattered; and Palladio, who was consulted with other architects, maintained it would be dangerous, if not impracticable, to attempt the re-insertion of the floors, and proposed to rebuild the whole palace in a more uniform and elegant modern style. But after much consideration in the Senate, it was determined not to innovate, but to retain the fabric as much as possible in its ancient form. In the repairs and alterations, however, of the interior cortile, the later Italian style is a good deal introduced.

The plan of the building is an irregular square: the sides fronting the *Piazzetta* and the *Molo*, on a line with the *Riva dei Schiavoni*, are supported upon double ranges of arches. The columns of the lowest tier of arches are partly imbedded in the pavement, the level of which was raised (1732) about a foot, in consequence of the inundations to which the *Piazzetta* and *Molo* were subjected, which gives them an undeserved appearance of clumsiness. They are raised, however, not upon bases but upon a continued stylobate, as discovered some years ago when the *piazzetta* was repaired.

It appears, from observations made with care, that the mean level of sea at Venice rises about 3 in. in every century: so that, as these columns have been erected five centuries, about 15 in. of the lower part of them are now con-

cealed, owing to the repeated and necessary elevation of the pavement.

Before the fire both the upper and lower loggia were only separated from the main cortile, as well as from the Piazza and Piazzetta, by ranges of open arches, but now this is closed. The whole of the loggia towards the Molo, and the first six of the columns on the side of the Piazzetta, were raised by *Calendario*; the remainder by *Maestro Bartolomeo*, between 1423 and 1429. The capitals, executed by the former and his pupils, belong to the 14th century; they, together with those executed by the latter, are curious for design and execution. They contain figures and groups, allegorical or emblematical of good government and the due administration of the law; such as the legendary story, so popular in the middle ages, of the Justice of Trajan, the Seven Sages, and a long train of analogous imagery. The 9th and 10th of the upper tier in the Piazzetta, reckoning from the angle at the door of entrance, called the *Porta della Carta*, are of red marble; from between these two columns sentences on criminals were proclaimed. Dr. Moore, writing from Venice about 20 years previous to the end of the republic, says, "The lower gallery, or piazza, under the palace, is called the Broglio. In this the noble Venetians walk and converse; it is only here, and at council, when they have opportunities of meeting together, for they seldom visit openly, or in a family way, at each other's houses, and secret meetings would give umbrage to the state inquisitors; they choose therefore to transact their business on this public walk. People of inferior rank seldom remain on the Broglio for any length of time when the nobility are there."

The large window towards the Molo is rich in figures and bas-reliefs, executed about 1404 either by *Maestro Bartolomeo* or under his directions; and the other large window, towards the Piazzetta (1523-1538), is as remarkable in its kind, having been executed by *Tullio Lombardo* and *Guglielmo Bergamasco*: all are wrought with the greatest care. The principal entrance

of the Palazzo is from the Piazzetta through the *Porta della Carta*. It possesses great symmetry and delicacy. The inscription "*Opus Bartholomæi*" over the arch (about 1429) declares the name of the architect.

Opposite to, and seen through, the *Porta della Carta* which opens into the great Court of the Palace, is the Giants' Staircase, the *Scala dei Giganti*, erected towards the end of the 15th century. It derives its popular name from two colossal statues by *Sansovino*, Mars and Neptune, fine, and noble in their attitudes, which stand on either side at the head of the staircase. The portals and arches are inlaid and incrustured with the finest marbles, most delicately worked, by *Bernardo* and *Domenico di Mantua*; and the steps themselves are inlaid in front with a species of metal, *intarsiatura*. The *Scala dei Giganti* almost runs down into a fine portal on the opposite side, built by *Cristoforo Moro* in 1471. It is a very curious specimen of a peculiar transition style. The statues of Adam and Eve are by *Antonio Rizo* of Verona, and are considered as having surpassed all previous productions of the Veneto-Lombard School.

In the courtyard are two finely sculptured bronze openings of wells, one executed by *Niccolò di Marco* in 1556, the other by *Alfonso Alberghetti* in 1559. On the l. hand, when ascending the Giants' Staircase, is a beautiful façade of 2 stories in height, by *Guglielmo Bergamasco*, forming one side of the Corte de' Senatori. The ceremony of the coronation of the Doge was anciently performed at the head of the staircase. Opposite the top of the staircase, and close to it, against the wall of the loggia may be observed an inscription let into the wall, commemorating the visit of Henry III. of France to Venice in 1574, and the openings of the terrible *lions' mouths*, the heads having been knocked away. Passing along the loggia which surrounds three sides of the court, and in which have been lately placed busts and statues of illustrious Venetians, you find near the end the great staircase, the *Scala d'Oro*. *Sansovino* had a considerable share in its construction. The

ornaments in stucco are by *Alessandro Vittoria*, and the paintings by *Franco*; the whole was completed about the year 1577. There was much difficulty in adapting this staircase to the plan of the building. The adaptation of the fretwork to the cove of the ascending roof is particularly skilful. After ascending 2 flights of this stairs a large door on the l. hand gives admission to the suite of rooms which occupy the façades of the Palace on the side of the Molo and Piazzetta. The first room entered is an antechamber, now filled with books, and containing over the door leading to the great hall a portrait of Paolo Sarpi, attributed to *Leandro Bassano*. From this room you enter the

Sala del Maggior Consiglio. This truly magnificent room, 175½ ft. long, 84½ broad, and 51½ ft. high, was begun in 1310, and completed in 1334. It was afterwards painted by *Titian*, *Belini*, *Tintoretto*, and *Paul Veronese*. The fire of 1577 destroyed this hall and the adjoining one, *dello Scrutinio*, and all the works of art they contained. It is now the *Regia Bibliotheca di San Marco*, or *Marciana*, the library of the Republic having been transferred here from the old Library in the Piazzetta in 1812. It is open from 9 to 4 o'clock, daily, including Sundays, but not on Fast-days. The decorations of this hall of the Great Council remain unaltered, and the splendid paintings which adorn the walls are proud mementoes of the opulence and power of the republic. In the history of art they are remarkable for a circumstance which had considerable influence on art. They are amongst the earliest large specimens of oil painting upon *canvas*. On the rt. as you enter, that is, upon the wall at the E. end of the hall, is

Tintoretto—Paradise. Damaged and blackened by time and picture-cleaners, yet still powerful and impressive; said to be the largest picture ever painted upon canvas, being 84½ ft. in width, and 34 ft. in height.

Proceeding round the hall, beginning with the picture next to this, at the E. end of the N. wall, the paintings occur

in the following order. On the N. wall,

1. *Carlo* and *Gabriele Cagliari*, sons of Paolo Veronese. Pope Alexander III. discovered by the Doge Ziani and the senate in the convent of La Carità, where he had concealed himself when flying from Frederic II. in 1177. According to one historian he was disguised as a scullion, according to another as a poor priest; in the painting his dress rather resembles the latter. Baronius takes great pains to refute this story, and he is particularly angry with this painting. It is full of action. The group in the gondola in the foreground is good.

2. *By the same*. The Embassy despatched with powers from the Pope and the Republic to the Emperor; a small composition cut in two by columns, one in the light and the other in the shade: the groups are animated.

3. (Above the window.) *Leandro Bassano*. The Pope presenting the lighted taper to the Doge. By this act the Doge and his successors acquired the privilege of having such a taper borne before them: curiously modernised in costume.

4. *Tintoretto*. The ambassadors meet Frederic II. at Pavia, praying him to restore peace to Italy and the Church, when he made the proud answer, "that unless they delivered up the pope he would plant his eagles on the portal of St. Mark." The principal figures, the two ambassadors, have great grandeur.

5. *Francesco Bassano*. The Pope delivering the consecrated sword to the Doge previous to his embarkation. The scene is placed in the Piazza of San Marco, of which it is a representation as the buildings stood at the end of the 16th century.

6. (Above the window.) *Fiammingo*. The Doge departs from Venice receiving the Pope's blessing.

7. *Domenico Tintoretto*. The great naval battle which took place off Pirano and Parenzo in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the Emperor, taken prisoner, an event which induced Frederic to treat for peace. This is a

mere piece of national boasting, inasmuch as it appears, from the absolute silence of all contemporary writers, that no such battle was ever fought. The details of armour, costume, and equipment are curious.

8. (Over the door.) *Il Vicentino*. Otho presented to the Pope.

9. *Jacopo Palma*. The Pope releases Otho, and allows him to repair to his father.

10. *Zuccaro*. The Emperor submitting to the Pope. This painting is amongst the finest in the series. Amongst other beautiful passages is the group of the lady and her little boy. Less harmonious are the semi-heroic figures in the angles, which approach to extravagance.

11. (Over the door.) *Girolamo Gamburato*. The Doge, who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they land in Ancona on their way to Rome. On this occasion, according to the Venetian historians, or rather legends, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge, who had procured him the consolation of peace.

On the W. side of the hall, beginning with the picture next to that last mentioned, are,

1. *Giulio del Moro*. Consecrated banners bestowed upon the Doge by the Pope in the church of St. John Lateran: a composition in which the story is remarkably ill told. In the foreground are some strange grotesque figures, in particular a dwarf (without doubt, a portrait) leading a dog.

2. (Between the 2 windows.) *Paolo Veronese*, a fine work. The return of the Doge Contarini after the naval victory gained by the Venetians over the Genoese off the classic promontory of Antium (1378).

3. *L'Aliense*. Baldwin receives the crown from the hands of the Doge Dandolo. This is historically untrue, inasmuch as he was crowned by the hands of the legate.

On the S. side of the hall are,
1. (Next to the last picture.) *Il Vicentino*. Baldwin elected Emperor of the East by the Crusaders in the church of Sta. Sophia.

2. *Domenico Tintoretto*. The second conquest of Constantinople by the Crusaders and the Venetians (1204), which was followed by the pillage and conflagration of the city.

3. *J. Palma*. The first siege and conquest of Constantinople by the Crusaders (1203), the assault being led on by the Doge Dandolo, blind, and more than 90 years of age.

4. *Il Vicentino*. Alexis, the son of the dethroned Emperor of Constantinople, Isaac Angelus, implores the aid of the Venetians on behalf of his father.

5. (Over the window.) *Domenico Tintoretto*. The surrender of Zara.

6. *Vicentino*. Assault of Zara (1202) by the Venetians, commanded by the Doge Dandolo and the Crusaders.

7. *De Clerch*. The alliance between the Venetians and the Crusaders, concluded in the church of St. Mark, 1201. The ambassadors on the part of the Crusaders were Baldwin Count of Flanders (afterwards Emperor), Louis Count of Blois, Geoffrey Count of Perche, Henry Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

The ceiling is exceedingly rich with painting and gilding. Three larger paintings are placed in a line down the centre of the ceiling. That nearest to the great picture of Paradise is by *Paul Veronese*, and represents Venice amid the clouds and crowned by Glory. The centre picture, which is oblong in form, is by *Jacopo Tintoretto*, and consists of two parts: above, Venice is seen among the Deities; below, the Doge da Ponte with the senators is receiving deputations from the cities who tender allegiance to the republic. The third picture, answering in position to the first, is by *Jacopo Palma*: the subject is Venice seated, crowned by Victory, and surrounded by the Virtues. Some of the smaller paintings are worthy of

being pointed out. Two octagonal pictures, on either side of the first mentioned oval, are by *P. Veronese*. As you stand with your back to the picture of Paradise, the octagon on the rt. represents the taking of Smyrna; that on the l. the defence of Scutari. The two beyond these are by *Francesco Bassano*; the subject of that on the rt. is the Venetian Cavalry routing the army of the Duke Visconti: of that on the l., the Victory of the Venetians over the Duke of Ferrara. There are three octagonal pictures on each side of the last oval by *Palma*. The two middle ones are by *F. Bassano*: that on the rt. (relatively to the same position as before) represents the victory gained by Vittore Barbaro over the Duke Visconti; that on the l., the victory of George Cornaro over the Germans.

Round this chamber is the celebrated frieze of portraits of the Doges, with the black veil covering the space which should have been occupied by the portrait of Marino Falieri, with the well-known inscription. These portraits are, many of them, by *Tintoretto*, who must of course have painted the earlier ones from fancy.

Besides the books several pieces of ancient sculpture have been placed here, some of which are of great merit, e.g. a group of Ganymede and the Eagle, which has been attributed to Phidias, an opinion in which Canova concurred. Others are, a small statue of Apollo, resembling very much that in the Poggio Imperiale at Florence. The librarian has the custody of the splendid Greek Cameo, found at Ephesus in 1793, called the Jupiter Ægiocus, and the celebrated Map of the World, drawn in 1460, by *Fra Mauro*, showing the state of geographical knowledge in the 15th century.

A corridor connects this hall with the *Sala dello Scrutinio*, which occupies the rest of the façade towards the Piazzetta. The principal door is a triumphal arch erected in 1694 to Francesco Morosini, surnamed *Il Peloponnesiaco*, from his having conquered the Morea. His ephemeral con-

quest is now principally recollected as connected with the destruction of the Parthenon. The three other sides are adorned with historical pictures: beginning on the rt. hand, supposing you to have entered by this arch, the subjects are as follows:—

1. *Il Vicentino*. Pepin, the son of Charlemagne and King of Italy, preparing for the attack of Venice, or rather of the islands of the Lagoons (809); and 2, his defeat in the *Canale Orfano*, which hence derived the traditional name it still retains, in consequence of the numbers who were rendered fatherless by the slaughter.
3. *Santo Peranda*. The Caliph of Egypt defeated by the Venetians.
4. *L'Aliense*. The Capture of Tyre by the Crusaders and the Venetians (1124), under the Doge Domenico Michielli, when he dismantled his ships, so as to leave the crews no choice between death and victory.
5. *Marco Vecellio*. The defeat of Roger King of Sicily, by the Venetians (1148).
6. On the wall opposite to the triumphal arch is a large picture of the Last Judgment, one of the best works of *Jacopo Palma*.
7. *Tintoretto*. The taking of Zara in 1065.
8. (Above the window.) *Vicentino*. The taking of Cattaro.
9. *Vicentino*. The battle of Curzolari, on the feast of St. Giustina (1571).
10. *Belotti*. The demolition of Margaritino.
11. *Liberi*. The victory gained in the Dardanelles over the Turks by Mocenigo (1639).

The frieze of Doges is continued and concluded in this apartment. The last Doge, Manin, under whom the republic perished, has recently been placed here. There are also several fine historical paintings in the ceiling, the best of which is an oval in the line of the centre of the ceiling, and at the end of the room next to Palma's Last Judgment. It is by *Francesco Bassano*, and represents the Capture of Padua by night.

Returning to the staircase and ascending to the top of the Scala d'Oro, a door on the l. hand opens into the suite of rooms which fill the upper story on the eastern side of the building. The first room is the *Atrio quad-*

rato, of which the ceiling was painted by *J. Tintoretto*. From this you enter the

Sala delle quattro porte; so called from the four doors, designed by *Palladio*, remarkable for their symmetry. The ceiling is the joint production of *Palladio*, *Sansovino*, and *Vittoria*; the two first having given the designs, which were executed by the last. Here, as in the subsequent apartments, only a selection of the paintings can be noticed. Those of the ceiling are in fresco, by *J. Tintoretto*. On the walls, to the r. as you enter, is the Doge Marino Grimani on his knees before St. Mark: to the rt., a great picture, representing Faith, by *Titian*. The two figures at the side are by *Marco Vecellio*; and Battle near Verona, by the *Cav. Contarini*: opposite to this is the Doge Cicogna receiving the Persian ambassadors, and the arrival of Henry III. of France at the Lido, by *Andrea Micheli*, called *Il Vicentino*. The two first-mentioned pictures, by *Contarini* and *Titian*, went to Paris in 1797, and were brought back in 1815. Leaving this room by a door opposite to the one by which you entered, you pass into the

Anti Collegio, a guard-room, containing four splendid paintings in *Tintoretto's* best style. They hang by the sides of the two doors. The subjects are, Mercury and the Graces; the Forge of Vulcan; Pallas driving away Mars; Ariadne crowned by Venus. On the wall opposite to the windows are, the Return of Jacob to the Land of Canaan, by *J. Bassano*; the Rape of Europa, by *Paul Veronese*, a very fine painting: this picture went to Paris. This room contains also a splendid fireplace, and a rich doorway with two pillars, one of verde-antique, the other of cipollino; both were designed by *Scamozzi*. Over the door are three statues by *Vittoria*. The fresco in the centre of the ceiling is by *P. Veronese*, as well as the four chiar'-oscuro paintings: the latter have been repainted by *Rizzi*. Hence you pass into the

Sala del Collegio. This was the presence-chamber, in which the Doge and the *Grandi*, his Privy Council,

received foreign ambassadors. The picture over the door, and the three to the rt. as you enter, are by *J. Tintoretto*. The subjects are,—1. The Doge Andrea Gritti before the Madonna and Child.—2. The Marriage of St. Catherine.—3. The Virgin with Saints and Angels.—4. The Doge Luigi Mocenigo adoring the Saviour. On the wall at the throne end of the chamber is a splendid work of *P. Veronese*—a grand but confused composition of Venice triumphant, or the Victory of Curzolari (1571), in which are introduced portraits of the General, afterwards Doge, Sebastiano Veniero, and the Provveditore Agostino Barbarigo. The two side figures in chiar'-oscuro are also by *P. Veronese*. The picture between the windows, representing Venice, is by *Carletto Calliari*. The rich ceiling was designed by *Antonio da Ponte*; all the paintings are by *P. Veronese*. The compartment nearest to the door represents Neptune, Mars, and flying children. In the centre an oval, containing Faith; the next is, Venice seated on the world with Justice and Peace. These compartments are surrounded by 8 smaller, representing 8 Virtues; and by 16 in chiar'-oscuro in green, with subjects from ancient history. A fine frieze, representing events from history, runs round the room. The chimney-piece, with pilasters of verde-antique and statues, is by *G. Campagna*, the paintings by *P. Veronese*. There are two doors with columns of cipollino. A door in the side of this room opens into the

Sala dei Pregadi or *del Senato*. Between the windows is a picture said to be by *Marco Vecellio*, but by some attributed to *Bonifacio*: the Election of S. Lorenzo Giustiniani to the Patriarchate of Venice. On the wall above the throne is a great work of *J. Tintoretto*: the Saviour dead, with Saints and two Doges kneeling. The two figures at the side are also by him. Of the pictures on the side opposite to the windows, three—1, The Doge Francesco Venier before Venice;—2, The Doge Pasquale Cicogna kneeling before

the Saviour;—and 3, The League of Cambrai, are by *J. Palma*; the 4th, the Doge Pietro Loredano before the Madonna, is by *J. Tintoretto*. Above the door, opposite to the throne, is a fine work of *J. Palma*, the Doges Lorenzo and Girolamo Priuli adoring the Saviour. The paintings of the ceiling are by different artists; the best is the oval in the centre, representing Venice amid the Clouds with many Deities, by *J. Tintoretto*.

A small corridor, on the same side as the throne, leads to the chapel through an antechamber, in which, between the windows, is a beautiful work of *Bonifacio*, Christ driving the Money-changers from the Temple.

The Chapel has little remarkable except the altar, by *Scamozzi*, and a Madonna and Child, sculptured by *Sansovino*. This apartment, in fact, was merely a private oratory, the real chapel of the Palace being the Church of St. Mark. A small neighbouring staircase contains the only fresco painting remaining in Venice by *Titian*. It is a single figure of St. Christopher: the head is fine; the rest but mediocre. Returning to the *Sala delle quattro Porte*, you pass into the

Sala del Consiglio dei Dieci. Opposite the windows is the Visit of the Wise Men, by *Aliense*. To the rt. the Doge Sebastian Ziani returning from the victory obtained over the Emperor Frederic Barbarossa, met by Pope Alexander III.: the painter, *Leandro Bassano*, has introduced his own portrait in the figure carrying the umbrella behind the Pope. Opposite to this, the Congress held at Bologna in 1529, by Clement VII. and Charles V., when the peace of Italy was restored, by *Marco Vecellio*. The frieze is by *Zelotti*. In the very rich ceiling, an oval, containing a figure of an old man seated near a beautiful young woman, is a fine work of *P. Veronese*. Two paintings, one an oval representing Neptune drawn by sea-horses, and an oblong containing Mercury and Peace, are by *Bazzacco*, the rest are by *Zelotti*.

Sala della Bussola. The ceiling is

painted by *P. Veronese*. *Sala de' Capi del Consiglio di Dieci* contains a fine marble chimney-piece, sculptured by *Pietro da Salò*. The centre compartment of the ceiling, an Angel driving away the Vices, is by *Paul Veronese*. The other compartments are many of them good. In the *Library* of the Ducal palace, the breviary of Cardinal Grimani is a wonderful work of art; but it is shown only by special permission.

In the gallery leading to the *Scala de' Giganti* are several apartments not usually shown unless you inquire for them; they contain some paintings, interesting either from their merit or their curiosity. Amongst others are—*G. Bellini*, the Deposition of the Body of our Lord in the Sepulchre.—*Jacobello del Fiore*, 1415, the Lion of St. Mark,—and a series of costumes of the ancient magistracy. The ceilings of all the apartments contain many other paintings by the best Venetian artists, which our limits prevent us from particularising.

The *Pozzi*, or dark cells in the two lower stories, are yet in existence; obscure and intricate passages lead to them, and the nethermost tier are perfectly dark, and correspond with the well-known and accurate description given by Sir J. C. Hobhouse in the notes to the fourth Canto of 'Childe Harold.' They were all lined with wood, but this wainscoting was chiefly destroyed when the cells were thrown open by the French.

The famous *Sotto Piombi* are, of course, at the top of the building, as their name denotes "under the leads." They were formerly used as prisons, and were represented to be very disagreeable places of residence; the heat in summer and the cold in winter being intense. Silvio Pellico was one of the last persons confined here: but it has been lately discovered by the defenders of the Venetian government that they must have been rather pleasant abodes. A few have been recently converted into dwelling apartments; the others are used for lumber-rooms.

The Ducal Palace is separated, on

the eastern side, by a canal called the *Rio di Palazzo*, from the public prisons, the *Carceri*, a fine building, which, on the side facing the palace, has a gloomy character suited to its destination. They were built in 1589, by *Antonio da Ponte*. The front towards the *Riva dei Schiavoni* is of a less severe character, owing to the architect placing in this part of the building the apartments intended for the *Signori di Notte*, the heads of the night police, which enabled him to introduce larger openings than in the portion intended for the security of criminals. It can now contain about 400 prisoners. It is a very handsome building, with rustic arches below, and above these a range of Doric columns on pedestals, and a large cornice with consoles in the frieze.

The Molo is connected with the *Riva dei Schiavoni* by the *Ponte della Paglia*; standing on which and looking up the *Rio di Palazzo*, a covered bridge is seen at more than the usual height above the water. This is the celebrated *Ponte de' Sospiri*, or Bridge of Sighs. It served as a communication between the Ducal Palace and the prisons by a covered gallery, the interior being divided into a passage and a cell. Prisoners when taken out of the Pozzi to die, were conducted across this gallery, from which they were led into the cell and there strangled: hence its name.

The Arsenal. The fifth bridge on the *Riva dei Schiavoni*, after crossing the *Ponte della Paglia*, is a swing bridge. This crosses the canal leading to the Arsenal. Just before you reach this bridge a passage on the l. leads to the entrance to the Arsenal. If we consider the size of the vessels when Venice was a naval power, the extent, size, and completeness of the basins, yards, and buildings of the arsenal must convey a high idea of the greatness of the power of the Republic. Of late there has been some difficulty in obtaining admission.

The arsenal attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers, battlemented and crenulated, surround it. They are attributed to

Andrea Pisano. The principal gateway, erected in 1460, as appears from an inscription on the column on the l. side, is an adaptation of a Roman triumphal arch. An attic with a pediment was added in 1581, surmounted by a statue of St. Giustina, by *Girolamo Campagna*, in commemoration of the great battle of Lepanto, fought on the festival of St. Giustina, 7 Oct. 1571. Near this entrance stand the four marble lions brought by Morosini from the Peloponnesus in 1685. The most remarkable of them, that which is erect, stood at the entrance of the Piræus, which from this image was commonly called the *Porto Leone*. It is of very ancient workmanship, and it has been conjectured, upon somewhat dubious grounds, to have been originally a memorial of the battle of Marathon. Engraven on this lion's shoulders and flanks are some very remarkable Runic inscriptions, which have so much exercised the learning, and baffled the penetration of the antiquaries. The head of the second of the lions, also from Athens, is a restoration.

"The second is, I think, the finest; it is recumbent: both the first and second are admirable works, and undoubtedly of Pentelic marble. The third appeared to me to represent a panther rather than a lion; the figure is lanky and not beautiful. The fourth is a little thing of not much value, I believe of *marmo greco*, that is, a large-grained, saline marble, of a white not very pure, and marked more or less with greyish stripes."—*Woods*.

The noble armoury was in part dispersed by the French. It has recently been re-arranged, and still contains some very interesting objects, many of which were brought from the armoury of the Ducal Palace.—The great standard of the Turkish Admiral, taken in the battle of Lepanto, of red and yellow silk. Much fine and curious ancient armour, interesting both from its workmanship and the historical personages to whom the suits and pieces belonged. Some however are apocryphal, e. g. Attila's helmet. Among

those which have more claim to be considered genuine are the shield, helmet, and sword of the Doge Sebastiano Ziani, 1172–1178. Upon the first is the Rape of Helen: upon the last, an Arabic cipher. The armour of *Gattamelata*, for man and horse, of fine Milan workmanship. The full suit of Henry IV., given by him to the republic in 1603. This was brought from the Palazzo Ducale, and, as they say, is unquestionable. *Arbalètes*, or cross-bows, of remarkable power. Helms and shields of the ancient Venetian soldiery, and of very strange forms. Quivers yet filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic.

A press full of instruments of murder and torture. A species of spring pistol, in the shape of a key, with which it is said that Francesco di Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspicion, by shooting poisoned needles at them. In front of this press are some iron helmets of rough workmanship, without apertures for the eyes or mouth, so that the wretch enclosed in them could neither see nor breathe. Such being the case, it has been oddly conjectured that they were intended for the protection of the warriors who stood on the prows of the Venetian galleys. Others suppose that they were used as instruments of torture, or of restraint equivalent to torture, a conjecture less improbable.

Ancient artillery and fire-arms: a springal of iron, not cast, but composed of fifteen pieces riveted together, and covered with exceedingly elegant arabesques, made by the son of the Doge Pasquale Ciconia, who flourished towards the close of the 16th centy. This also formed part of the ducal armoury.

These armouries also contain memorials of the Venetian High-Admiral Emo (died 1792). The bas-reliefs from his tomb, representing naval subjects, were brought from the church of the *Serviti*, when it was pulled down. The memorial, a rostral column

surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of Canova, executed at Rome in 1794. It is exquisitely finished.

The arsenal contains four basins, two large and two small. These are nearly surrounded by dry docks, and slips for the building of vessels, and workshops. The roofs are supported by ancient arches, lofty and massive, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals, like those found in the crypts of churches. The columns are sculptured with numerous shields of arms and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk is amongst the most recent portions of the arsenal, having been built in the early part of the last centy. It is supported by 92 elegant Doric pillars.

The model-room still contains some curious materials for the history of naval architecture, galleys, galliots, and many other vessels now obsolete. The collection was once exceedingly rich and important, but the revolutionists at the close of the last century, destroyed a great portion. They also burnt the celebrated *Bucentoro*, the vessel from which the doge annually espoused the Adriatic. A model of it is here. The ceremony of the espousal, which took place off the Lido mouth, and was intended as a continued assertion of the right of the republic to the dominion of the Adriatic, may be traced back to the year 1245.

Long before the actual fall of Venice, the arsenal displayed all the decrepitude of the state. When the French entered Venice, they found thirteen men-of-war and seven frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed (nor were there any sufficient stores or materials for completing them), two had been begun in 1752, two in 1743, two in 1732, and the remainder at subsequent periods, so that, if the one most advanced could have been launched, she would have attained the respectable

and mature age of 75 years. At present, the business of the arsenal is just kept alive, affording a scanty memorial of the operations which so struck the fancy of Dante as to furnish the subject for one of his most strange and striking similes:—

“Quale nell' arzanà de' Viniziani
Bolle l' inverno la tenace pece
A rimpalmar li legni lor non sani
Che navicar non ponno; e'n quella vece
Chi fa suo legno nuovo, e chi ristoppa
Le coste a quel che più viaggi fece;
Chi ribatte da proda, e chi da poppa;
Altri fa remi, e altri volge sarte;
Chi terzeruolo ed artimon rintoppa:
Tal, non per fuoco, ma per divina arte,
Boll'ha laggiuso una pegola spessa.”

Inferno, xxi. 7-18.

“As in the arsenal of Venice boils
Tenacious pitch in winter, to repair
The bark disabled by long watery toils;
For since to venture forth they are afraid,
One here a vessel builds, another there
Caulks that which many voyages hath
made;
One strikes the prow—one hammers at the
poop,—
One mends a main, and one a mizen sail,—
One shapes an oar, another twists a rope;
So, not by fire beneath, but art divine,
Boil'd up thick pitch throughout the gloomy
vale.” *Wright's Dante*.

Canal Grande. Palaces.—We will suppose a traveller to embark in a gondola at the stairs of the Piazzetta on the Molo, and to proceed up the Grand Canal or *Canalazzo*; and will point out the more remarkable palaces, as far as the limited nature of these pages allows. Nearly opposite to the end of the Piazzetta is the island and church of *San Giorgio*, and adjoining this, and enclosed by a sort of mole with a lantern tower at each end, is the original *Porto Franco*, whose limits are now extended to a considerable circuit round Venice. To the westward of this is the wide canal and *Island of the Giudecca*.

On entering the Grand Canal, the *Dogana del Mare*, built in 1682, is on the l. hand, on the point of land dividing the Grand Canal from that of the Giudecca: beyond this is the *Ch. of S. Maria della Salute*. On the rt., after passing the gardens of the palace, and the pavilion, in a Greek style, built by Napoleon, at the entrance of the canal is the *Palazzo*

Trevè, formerly *Emo*, containing a collection of pictures by modern artists, and two fine statues by *Canova*, the *Hector* and *Ajax*. Beyond this is the *Palazzo Giustiniani*, now the *Albergo dell' Europa*. A little further is the *Casa Ferro*, which, although it has only two windows in front, is a beautiful specimen of the Venetian Gothic. Further on, on the same side, is the *Palazzo Corner*, built by *Sansovino*, in 1532. The façade has three orders—Doric, Ionic, and Composite. It is now occupied by the *Regia delegazione della Provincia*. Further, on the l., incrusted with fine marbles, and bearing this inscription, “*Genio Urbis Johannes Darius*,” is the *Palazzo Dario*, in the style of the *Lombardi*. Beyond, with a quay in front, is the *Accademia delle belle Arti*. Opposite to this is the *Traghetto* or ferry of *San Vitale*, the busiest ferry on the Grand Canal, and where a suspension bridge has been erected.

Proceeding—on the rt., *P. Giustiniani Lolini*, by *Longhena*. On the l., *P. Contarini degli Scignini*, with three orders—Rustic, Ionic, and Corinthian—attributed to *Scamozzi*. *P. Rezzonico*, by *Longhena*—Doric, Ionic, and Corinthian. Three palaces of the *Giustiniani* family, in the mediæval Venetian style. *P. Foscari*, highly praised by *Sansovino*: built towards the end of the 16th centy., and attributed to *Mastro Bartolomeo*, the architect of the *Porta della Carta* in the Doge's palace.

Here, in 1574, Francis I. was lodged: it being then considered as the *Palazzo* which, in all Venice, was best adapted for the reception of royalty. The tragic history of the Doge *Foscari* and his son is well known. They were not a powerful family, for the power of a family depended upon its numbers, and they were few; hence, possibly, the extreme harshness and rigour exercised against them received so little mitigation. This beautiful edifice which was falling into ruin, has been purchased by the Government, and is occupied by the military.

P. Balbi, by *Aless. Vittoria*, in 1582, with three orders—Rustic, Ionic,

and Composite. Behind it is seen the campanile of the church of the Frari. The temporary building for the public officers, who distributed the prizes at the Regattas on the Grand Canal, was always erected by the side of the Balbi Palace, as it commands a view of both reaches of the canal. On the rt. hand, *Palazzo Contarini*, built between 1504 and 1546. The artist is unknown, but it seems to be of the school of the *Lombardi*. The elevation has much fancy and elegance. On the l., *Palazzo Grimani a San Toma*. A noble building of the 16th centy., probably by *Sanmicheli*, now dismantled. On the rt. are the three palaces of the *Mocenigo* family. The first is the property of a French merchant; the other two are still inhabited by members of the *Mocenigo* family. Lord Byron came to reside here in 1818. He at first occupied the palace in the centre, but afterwards moved to the one nearest to the Rialto, belonging to Count *Mocenigo*, who was then attached to the court at Vienna. This palace contains *Tintoretto's* sketch for the great picture of Paradise at the Doge's palace, not injured, as the picture has been, by cleaning. The *Mocenigo* were amongst the most illustrious of the Venetian aristocracy. They boasted of four doges, and of Procurators of St. Mark in almost every generation. On the l., *Palazzo Pisani a S. Polo*, built at the beginning of the 15th centy. Arabesque Gothic, but the latest of its kind. Here is the celebrated "Family of Darius," by *Paolo Veronese*, remarkable for the richness of the composition and colouring, and the expression of the figures. The anachronisms of the costumes have been criticised.—"I went to see the *Pisani Moretta* Palace on account of the valuable picture by *P. Veronese*. The females of *Darius's* family are kneeling before *Alexander* and *Hephæstion*; the mother, who kneels in front, takes the latter for the king, but he declines the honour, and points to the right person. The gradation from the mother to the wife, down to the daughter, is full of truth, and most happy. The youngest

princess, kneeling quite at the end, is a charming little child, and has a most ingenuous, wilful, sturdy little face; her position does not seem to please her at all."—*Goethe*.

The group of *Icarus* and *Dædalus*, by *Canova*, by which his rising reputation was established, and which was formerly in the *Barberigo* Palace, is now here.

The *Pisani*, though belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. To this family belonged *Vittorio Pisani*, the great naval commander, who died in 1380, just after his skill and valour had saved the republic from imminent destruction.

Palazzo Barberigo. The façade and entrance are in the *Rio di S. Polo*; only a wing and terrace are on the Grand Canal. The *Barberigo* collection of pictures, so celebrated for its many *Titians*, has been recently sold to the Russian Government. On the rt., *P. Corner-Spinelli*: in the style of the *Lombardi* in the 15th centy. Some parts of the interior by *Sanmicheli* are deserving of attention.

P. Grimani. Now the post-office, from the designs of *Sanmicheli*, who unfortunately died before it was completed, in consequence of which some alterations for the worse were made in the design. It consists of three *Corinthian* orders exquisitely worked. It is one of the finest of the more modern palaces. *Sanmicheli* who was employed to build it by *Girolamo* father of the Doge *Marino Grimani*, had great difficulties to contend with, in consequence of the irregular form of the site, of which the smallest side fronts the Grand Canal. Being a public building, it is kept in good repair. The *Grimani* were originally *Vicentine* nobles, but after their aggregation to Venice they rose to high dignities in the state. Two Doges were of this family, *Antonio* and *Marino*. Upon the election of the latter, 1595, his duchess, a lady of the *Morosini* family, was inaugurated with great splendour, according to the custom of

Venice, in the case of a married doge. She was conducted from her palace to San Marco, clad in cloth of gold, wearing a golden crown, and, stepping into the Bucentoro, she was thus brought to the piazza, where she landed, amidst the strains of martial music and peals of artillery. In the ducal palace she was enthroned amidst her ladies, and the balls and festivals of rejoicing lasted for weeks afterwards. Pope Clement VIII. presented her with the golden rose, blessed by the pontiff every year. According to the etiquette of the court of Rome, this rose is given only to sovereign princes, and the gift awakened, if not the suspicion, at least the caution of the senate. It had hitherto escaped notice that, although the doge wore only the beretta, the crown of his consort was closed or arched, which was considered as the peculiar privilege of sovereign princes, not owning any superior, and hence denied to the dukes of Milan, or the electors of the empire. The rose was, by the order of the senate, taken from the Dogressa, and deposited in the treasure of St. Mark: and the coronation of her successors was afterwards disused. Opposite, and on the l. hand side of the canal, is the *Palazzo Tiepolo*, of which the architecture is modern. The façade is of the Doric, Ionic, and Composite orders. Here is deposited the Nani collection of antiquities.

Palazzo Farsetti (beyond the Leone Bianco), now the *Residenza Municipale*: on the staircase are two baskets of fruit, almost the earliest works of *Canova*; executed when he was fifteen.

Palazzo Manin, lately restored by *Selva*, who designed the present arrangements of the interior. The architect was *Sansovino*. It has a Doric, Ionic, and Corinthian front.

The land on the rt. hand in passing up the canal forms the island of *San Marco*, that on the l. the island of the *Rialto*; and at this part of the canal, near the Rialto bridge, the land on the l. hand is the spot on which Venice as a city first existed. Even till the 16th centy., and perhaps later, "*Rivo alto*" was considered as the city

in all legal documents, and distinguished as such from the *State of Venice*: and of all the islands upon which the city now stands, it is the largest. After the population was extended into the other quarters, the Rialto continued to be the seat of all the establishments connected with trade and commerce. The *Fabbriche*, a series of buildings, covering, perhaps, as much as a fifth of the island, and partly connected by arcades, were employed as warehouses and custom-houses; the exchange being held in the piazza, opposite the church of *San Jacopo* (the first church built in Venice), an irregular and now a neglected quadrangle. The whole place was the resort of the mercantile community; but if you seek to realize the locality of Shylock and Antonio, you must station yourself in the double portico at the end of the piazza opposite to the church, that being the spot where the "*Banco Giro*" was held, and where the merchants transacted the business of most weight and consequence. Sabellico tells us that this "*nobilissima piazza*" was crowded from morning to night.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the buildings as well as their contents. The senate immediately decreed the reconstruction of the commercial buildings, and they were intrusted to *Antonio Scarpagnino*, whose designs were preferred to those of the celebrated Frate Giocondo. He was an artist of small reputation; and Vasari speaks most contemptuously of his productions. The *Fabbriche* are now principally converted into private houses. Many portions have been demolished; all are neglected and in decay; and the merchants no longer congregate here, but transact their business in their counting-houses.

There were several churches upon the Rialto. *San Jacopo* is desecrated: *San Giovanni*, by *Scarpignano*, is not ill-planned. The only building on the island now possessing any splendour is the *Palazzo de' Camerlinghi*, only one side of which is upon the Grand Canal.

to examine its architecture it will be necessary to land.

At the foot of this Palazzo is the *Ponte di Rialto*. This very celebrated edifice was begun in 1589, in the reign of the Doge Pasquale Cicogna, *Antonio da Ponte* being the architect. His design was preferred to those given by Palladio and Scamozzi. Cicognara says he is not sufficiently estimated; but this edifice is more remarkable for its solidity and originality than for its beauty. There was an older bridge of wood which was replaced by the present structure. Sabellico informs us it was so constantly thronged by passengers that there was hardly any hour of the day when you could get along without much difficulty. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the figures in the spandrels; the Angel and the Virgin, St. Theodore and St. Mark.

The span of the arch is about 94½ ft., and the thickness of the arch-stones about 4 ft. 4 in. It is segmental, and the height from the level of the water is about 21 ft. The width of the bridge is about 75 ft., and this width is divided longitudinally into 5 parts; that is, into 3 streets or passages, and 2 rows of shops. The middle street or passage is 21 ft. 8 in. wide, and the 2 side ones near 11 ft. The number of shops on it is 24.

The palace of the Treasurers, or *dei Camerlinghi*, now the *Tribunale d'Appello*, is on the l. hand immediately after having passed through the bridge. It was built by *Guglielmo Bergamasco* in the year 1525. It is irregular in figure owing to its site, but is admired.

Opposite, on the rt. hand, is the *Fondaco dei Tedeschi*. The *Fondachi* form a curious portion of the reminiscences of the ancient commercial prosperity of Venice. They were the factories of the different nations, very similar in object to some still possessed by the Franks in the Levant, or by the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be

transacted, and their goods safely housed. It is hardly necessary to observe that they have long since ceased to be applied to their original use. Some are converted into public offices, but, generally speaking, they are falling to decay. The finest and the best preserved is the *Fondaco dei Tedeschi*, near the foot of the Rialto. It was built somewhere after 1505, when the older *Fondaco* was burnt down. The architect was *Erate Giocondo*, and it is remarkable as being almost the only certain and unquestionable specimen of his style in Venice. Coupled arches and arched porticoes mark it as one of the diversified channels by which the Veneto-Gothic style passed into the classical style. It has now a somewhat heavy character; but its walls were originally covered with frescoes by *Giorgione* and *Titian*, which have long since disappeared.

On the l. are the *Fabbriche Nuove*, built by *Sansovino* in 1555. The façade has three orders, Rustic, Doric, and Ionic.

On the rt. *Palazzo Micheli delle Colonne*, now *Martinengo*, contains a very curious armoury. Several pieces of armour are said to be of the time of the crusades, but this assertion is doubtful, though the pieces are highly worthy of notice. It also contains some good tapestries after Raphael's designs. This palace has lately been closed to the public.

The *Casa* or *Ca' d'Oro*, the most remarkable of the ancient Palaces, and of which the ornaments are the most decidedly in the oriental taste, particularly in the ogee or contrasted turns of the arches. It was gilded, and hence its name; others say it was called after the Doro family. It was much dilapidated, but has undergone a complete restoration by the present proprietor, Madlle. Taglioni.

On the l. hand are the *Palazzo Correr della Regina*, now *Monte di Pietà*, built by *Rossi* in 1724, and the vast *Palazzo Pesaro*, built by *Longhena*. The latter is now an Armenian college.

On the rt. are the *Palazzo Grimani* attributed to *Sanmicheli*, and the *Pa-*

lazzo Vendramin Calergi. This, which in the 16th centy. was reckoned as the very finest of the Venetian palaces, was built in 1483 at the expense of the Doge Andrea Loredano, by *Pietro Lombardo*. But the circumstances of the family compelled them to alienate it, and it was sold in 1681 to the Duke of Brunswick for 60,000 ducats; and by the latter, not long afterwards, to the Duke of Mantua. It now belongs to the Duchesse de Berri. The order is Corinthian; but columns are placed as mullions in the great arched windows which fill the front. It contains some works of art, amongst which are statues of *Adam* and *Eve* by *Tullio Lombardo*, removed from the Vendramin Mausoleum in San Giovanni e Paolo, and several interesting relics of the elder branch of the House of Bourbon. On the l. is the

Palazzo Corner.—A very curious library; amongst others the manuscript collections of the celebrated *Colletta*, most learned in the ecclesiastical antiquities of Venice, and a very large collection of miscellaneous objects of antiquity and the fine arts.

Further on to the rt. a canal, much wider than those hitherto passed, opens out of the Canal Grande, and leads to Mestre. On the acute angle formed by this canal, which is called the *Cannareggio* (i.e. canal regio), with the grand canal, stands the *Palazzo Labia*, built by *Cominelli*. It is much dilapidated, but contains a hall painted in fresco by *Tiepolo*. Proceeding up the Cannareggio, after having passed under the *Ponte di Cannareggio*, you see on the l. the

Palazzo Manfrini, an elegant modern building, and well kept up; it contains the best collection of paintings in Venice after that of the Academy, they fill ten rooms, and are to be seen on Mondays and Thursdays from 9 till 1.

In each room is placed a hand catalogue of the pictures; the more remarkable paintings, therefore, are alone here mentioned. In the room 3. are—*Giorgione*: Woman with Guitar.—*G. Bellini*: a Madonna—and *Rubens*: Ceres and Bacchus.—4. *Titian*: Catherine Cornaro, Queen of Cyprus, is most interesting. The harmony of colour,

N. Italy—1854.

and the splendour of the ornaments are remarkable. But there are reasons for doubting whether this portrait is rightly named. (See Brescia, Palazzo Martinengo Colleoni. Rte. 25, p. 236.—*Titian*: a magnificent portrait of Ariosto and the 3 Ages of Man.—*Giorgione*: three exquisite portraits.—*Rocco Marcone*: the Woman taken in Adultery.—*Velazquez*: a portrait.—*B. Gennaro*: a Sibyl.—5. *Titian*: Descent from the Cross, similar in composition to that in the Louvre.—*Lorenzo Lotto*: Holy Family.—*Rembrandt*: portrait.—*Pietro Perugino*: Christ washing the Disciples' Feet.—*Padovanino*: the Sacrifice of Iphigenia.—*P. Veronese*: portrait.—*G. da Udine*: Madonna presenting Jesus to Simeon.—*G. Dow*: the Physician.—*Murillo*: a Shepherd, the only picture of this artist in Venice.—6. *Pordenone*: his own Family and five of his Pupils, and the Circumcision.—*Fra. Bartolomeo*: the Coronation of the Virgin.—*G. Bellini*: Our Lord at Emmaus.—*Raphael* (?) : a large Cartoon, the Embarkation of Noah.—*A. Previtate*, a good Madonna.—*Poussin*: the hours dancing before Time. 7. Many ancient pictures.—*Cimabue*: a Madonna.—*Giotto*: Virgin and Child.—*Nicolo Veneto*, 1394: Virgin and Child.—*F. Lippi*: same subject.—*B. Licinio*: Holy family, with portraits of the Donatarii; and *Giorgione*: Mercury and Iris.—Portraits of Petrarch by *Jacopo Bellini*, the father of *Giovanni*.—8. *G. Santa Croce*: Adoration of the Magi.—10. *Sebastian del Piombo*: Presentation of Christ.—*Guido*: Lucretia.—*Lud. Caracci*: the Flight into Egypt.

"I went over the Manfrini Palace," says Lord Byron, "famous for its pictures. Amongst them there is a portrait of Ariosto, by Titian, surpassing all my anticipation of the power of painting or human expression: it is the poetry of portrait, and the portrait of poetry. There was also one of some learned lady, centuries old, whose name I forget, but whose features must always be remembered. I never saw greater beauty, or sweetness, or wis-

dom: it is the kind of face to go mad for, because it cannot walk out of its frame. There is also a famous dead Christ and live Apostles, for which Bonaparte offered in vain 5000 louis; and of which, though it is a *capo d'opera* of Titian, as I am no connoisseur, I say little, and thought less, except of one figure in it. There are 10,000 others, and some very fine Giorgiones amongst them, &c. There is an original Laura and Petrarch, very hideous both. Petrarch has not only the dress, but the features and air, of an old woman, and Laura looks by no means like a young one or a pretty one. What struck me most in the general collection was the extreme resemblance of the style of the female faces in the mass of pictures, so many centuries or generations old, to those you see and meet every day among the existing Italians. The Queen of Cyprus and Giorgione's wife, particularly the latter, are Venetians, as it were of yesterday; the same eyes and expression, and to my mind there is none finer." There is one error in this account which it is necessary to correct, as it has been repeated by others. Giorgione died young, unmarried; the lady whom he calls the wife of Giorgione is said to be the daughter of Palma Vecchio. Besides pictures there are good specimens of *Niello*s, or engraved silver plates. Some, which have been covers to Missals, are particularly good. A room in this palace is also devoted to a fine collection of the fossil fishes from Monte Bolca, near Verona, shells, fossils, &c.; and in another apartment the old and rich furniture of Gobelin tapestry, &c., are still seen, left just as when the Manfrinis were in their full power.

In one of the rooms there is a remarkable echo.

This palace also possesses a good library, and, what is a species of curiosity at Venice, a good-sized garden.

Other palaces, not upon the Grand Canal, which ought to be mentioned, are the *Palazzo Trevisano* (Ponte di Canonica), probably by one of the *Lombardi*, richly incrustated with fine marble,

and marking the transition from the Gothic to the Italian. This palace afterwards passed to the Capello family; and from hence the celebrated Bianca Capello eloped.

Palazzo Cornaro Mocenigo (Campo di San Paolo), originally Cornaro, built by *Scamozzi* about 1548, remarkable for the boldness of its elevation and its grandeur, notwithstanding the multiplicity of its parts.

The *Palazzo Grimani a S. Maria Formosa* is attributed to Sanmicheli; it contains a fine collection of ancient statues, bas-reliefs, urns, vases, and inscriptions. On the l. hand as you enter the court is a colossal statue of Marcus Agrippa, brought from the vestibule of the Pantheon at Rome. In the elegant chapel is a fine work of *Palma Vecchio*: Christ crowned with Thorns. Also, Two Heads of our Saviour and the Virgin, by *Salviati*. Among the pictures in this palace are the Institution of the Rosary, a fine picture, by *Albert Durer*, containing portraits of the artist and his wife. Five pictures representing the Story of Psyche, by *F. Salviati*, the largest and one of his best works. The Purification of the Virgin, *Gentile Bellini*. On a ceiling is the Dispute of Neptune and Minerva about giving a name to Athens, by *G. Salviati*. One room contains several Greek statues, bronzes, &c., arranged by *J. Sansovino*.

Churches.—Generally speaking, the churches of Venice are fine, and very varied in their character; that is to say, they fall into four principal styles, which, as amongst themselves, are very uniform. The first is a peculiar Gothic, generally plain, massy, and solemn, unlike the arabesque richness of the ducal palace, and the secular structures of the same order. The second is a style which here they term Lombard, but which is a revival of the Roman style in the 15th centy. The third is classical—Italian, properly so called—of which the principal examples in the sacred edifices here are Palladian. The last is the modern Italian; sometimes overloaded with superfluous ornament. Perhaps no city in Italy, not even Rome itself, formerly possessed so many

churches in proportion to its size. It was the policy of the Venetians that every shoal and island should have its great mother church, surrounded by a host of minor oratories.

The *Frari*, or *Sta. Maria Gloriosa de' Frari*, built, at least designed, by *Nicolo Pisano*, about 1250. It contains several fine tombs and of considerable historical interest. In the basins for holy water are two small bronze statues by *Girolamo Campagna*; that on the l. represents St. Antony, that on the rt. Innocence. Commencing the circuit of the church on the rt. hand as you enter is the splendid monument of *Titian* recently completed at the expense of the Emperor of Austria. It had been the intention of *Charles V.* to erect a tomb over the remains of the great painter, but it was reserved to the Emperor *Ferdinand I.* to do so. The monument, which was uncovered in 1853, consists of a massive basement, on which rises a highly decorated Corinthian canopy, under which is a sitting statue of the painter crowned with laurel: there are several statues allegorical to the Arts, on either side, and four on the basement; that holding the inscription '*Titiano monumentum erectum sit Ferdinandus I., 1839*,' is by *Zandomenighi*, and his last work: the statue of the old man holding a book, on which is written *Canones consilii Tridentani*, is *Paolo Sarpi*. The statue of *Titian* and some of the others are by *Zandomenighi*, who was also the principal designer of the monuments. The marble slab with the verses—

" Qui giace il gran Tiziano de' Vecelli,
Emulator de' Zeusi e degli Apelli,"

which for centuries was the only memorial on the artist's grave, has disappeared under the present mausoleum. 3rd Altar, Presentation of the Virgin in the Temple, with Saints, *Salviati*. 4th Altar, Statue of St. Jerome, *Aless. Vittorio*. 5th Altar, Martyrdom of St. Catherine, *J. Palma*. Near the further corner of the rt.-hand transept is a fine picture, in three compartments, by *Vivarini*. It contains the Virgin and some Saints.

The monument of the Venetian

general, *Benedetto Pesaro*, is a triumphal arch, and forms the decoration of the door of the sacristy. The principal figure is by *Lorenzo Bregni*; on his l. is a fine figure of Mars, by *Baccio da Monte-lupo*. The *Bregni*, who flourished about the latter part of the 15th and the beginning of the 16th century, were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. *Paolo* was an architect; *Antonio*, his brother, a sculptor; and both worked upon these tombs. *Lorenzo Bregni*, not less eminent, lived a generation later.

In the sacristy is a beautiful painting by *Giovanni Bellini*, three compartments, with the Madonna and two Saints, 1488. Also fine alti-rilievi of the Crucifixion and Burial of our Lord.

Returning into the church, in the choir or great chapel, are two splendid monuments: on the rt. that of the unfortunate Doge *Foscari* (died 1457)—an exceedingly noble elevation. The columns support statues. This is also by *Ant.* and *Paolo Bregni*. Lord Byron's tragedy has rendered the history of the *Foscari* family familiar to the English reader. This monument was erected by the Doge's grandson *Nicolo* (son of the unfortunate *Giacomio*), who filled several important offices in the republic between 1480 and 1501. Opposite is the monument of the Doge *Nicolo Tron* (died 1472), by the *Bregni* school, which is perhaps 50 ft. in width and 70 in height, being composed of six distinct stories, and adorned by 19 whole-length figures, larger than life, besides a profusion of bas-reliefs and other ornaments. The statue of the Doge is by *Antonio Bregni*. It was during this *dogado* that the Venetians acquired Cyprus.

The rood-screen deserves notice from its peculiar construction.

The high altar was erected in 1516. The picture, the Assumption of the Virgin, is by *Salviati*. The stalls of the choir, which extends into the nave as far as the 5th arch, are of the very finest wood-work, most beautifully ve-

neered, or worked in *tarsia*, by Giovanni Paolo di Vicenza, 1468. In the 6th chapel is the monument of Melchior Trevisan (died 1500), by *Dentone*: the statue is in complete armour, standing boldly forth in simplicity of conception, combined with great richness in execution.

In the 7th chapel is a fine altar-piece in distemper, by *Luigi Vivarini*, completed by *Basaiti*, an inferior hand. It contains a double subject, the Crowning of the Virgin, and St. Ambrose with a group of Saints.

In the l.-hand transept is a monument, the work of an unknown artist, at the end of the 15th century: it was raised by Lucas Zen to his wife Generosa Orsini. In the chapel of St. Peter, which is entered from the adjoining part of the body of the church, is a font with a statue of St. John the Baptist, by *Sansovino*, and some sculptures of the 15th century. Beyond the entrance to this chapel is the monument, rich in Oriental marbles, of Jacopo Pesaro, who died 1547. Over the Pesaro altar is a fine votive picture by *Titian*. It belongs to the Pesaro family, and therefore was not taken to France. It represents the Virgin seated in an elevated situation, within noble architecture, with our Saviour in her arms, who turns to St. Francis: below is St. Peter with a book; on one side of him St. George bearing a standard, on which are emblazoned the Pesaro arms: below are 5 members of the Pesaro family, kneeling before the Virgin, one of whom, a young female, is particularly lovely. "In composition this picture ranks next to the Peter Martyr. More full and deep colour belongs to the nature of the subject, if subject it may be called, and it possesses it. It is also an excellent specimen of background finished to character, but so well composed to receive that finish that it nowhere obtrudes on or interrupts the principal matter, though it has itself sufficient grandeur and interest, and is perfectly natural."—*Prof. Phillips*.

The monument of the Doge Giovanni Pesaro (died 1658) is also a

stupendous fabric, but it is more remarkable for its singularity than its beauty. It is supported by colossal Moors or Negroes of black marble, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. In the centre sits the Doge. It is a curious specimen of the odd taste of the 17th century. The architect was *Longhena*, the sculptor *Barthel*: it was executed about 1670.

By the side of this, opposite that of Titian, is another, the monument erected to the memory of Canova (in 1827), a repetition of his own design for that of the Archduchess Christina at Vienna. A vast pyramid of white marble, into whose opened doors of bronze various mourners, Art, Genius, and so forth, are seen walking in funeral procession. The design of Canova's monument, originally applied by him for the Austrian archduchess, was nevertheless first intended for Titian.

On the altar which follows this is a large bas-relief of the Crucifixion. Between this and the principal door is an elegant monument, in marble, of Pietro Bernardo, who died 1568.

Venetian Archives. The conventual buildings have been converted into a depository for the archives of the ancient Venetian state. Their bulk is appalling: they are said to fill 295 rooms, and to consist of upwards of 10 millions of documents, or *fascicoli*. They have been formed from the collections of suppressed monastic establishments, from the records of noble Venetian families, and from the ancient diplomatic archives of the Republic. The selections relating to Sanuto, made by Mr. Rawdon Brown, show to what good use they may be turned; but considerable difficulty is experienced in obtaining the necessary permission to examine them, from the Austrian authorities at Vienna.

San Giovanni e Paolo. This building was begun in 1246, but not finished till 1390. The architect's name is not known: he is supposed to have been of the school of Nicolo Pisano. Its length is 330½ ft., its width between

the ends of the transepts 142½ ft., and in the body 91 ft. : its height 123 ft. The principal door, with columns and sculptures, is fine. On the rt., as you enter, is the monument of the Doge Giovanni Mocenigo (died 1447), the work of *Pietro* (the father) and *Antonio* and *Tullio Lombardo* (the sons).

At the first altar on the rt. is a picture of the Virgin and Child, with Saints, by *G. Bellini*, in tempera : it has suffered much from restorations. At the 2nd altar, a picture in 9 compartments, by *Bart. Vivarini* : it bears the painter's name. The 7th chapel contains 6 bas-reliefs representing the actions of St. Dominic, by *Giuseppe Mazza* ; 5 of them are in bronze, the 6th in wood. In the rt.-hand transept, near the angle, is a picture of St. Augustine seated, by *B. Vivarini*, 1473. Outside the 6th chapel are the monuments of the Doges Silvestro and Bertuccio Valerio, 1658, 1700 ; and of the wife of the former, in the style of Bernini.

Over the door of the rt.-hand transept is a statue of the general Dionigi Naldo (died 1510), by *Lorenzo Bregno*. Here is a large window with good coloured glass, by *Mocetto*, executed at Murano in the 15th century : the design is thought to have been given by *B. Vivarini*. At the 8th altar is our Saviour among the Apostles, by *Rocco Marconi*. In a line with the high altar are 5 chapels, in the second of which is a fine work of *Tintoretto*, the Virgin and Saints, and some figures of Senators, and the Magdalen, sculptured by *Gul. Bergamasco*.

In the principal chapel is, on the wall on the rt. hand, the monument of the Doge Michele Morosini (died 1382), which is in a tolerably pure Gothic style, and therefore rather remarkable. Morosini reigned only four months, but this short reign is illustrated by the capture of Tenedos. Next to this the monument of the Doge Leonardo Loredano (died 1519) commemorates one of the wisest of the princes of Venice, when her prudence and fortitude baffled the league of Cambrai. The design is by *Girolamo*

Grapiglia, 1572. The statue of the Doge is an early work of *G. Campagna*, from a design of *D. Cattaneo*, by whom are the other statues and bronzes. Opposite to this is the most splendid monument of its kind in Venice—that of the Doge Andrea Vendramin (died 1479). "The basso-relievos and the *statuettes* round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline, so graceful the invention, and so dignified the style."—*Civignara*. The statue of the deceased Doge, stretched on the bier, exhibits him as fallen asleep rather than as dead. In the architectural portion the arabesques of the friezes are particularly remarkable. They are attributed to *Alessandro Leopardi*, he who made the bases of the standards opposite *San Marco*. The elevation of Andrea Vendramin to the dogado (1476) marks the decline of the primitive policy of the state. He was the first of the newly ennobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The founder of the family was a banker or money-changer, who, having fitted out a vessel at his own expense during the war of Chioggia, was inserted in the Libro d'Oro as the reward of his liberal patriotism. In the 4th chapel are two good works of *Leandro Bassano*, one on the wall on the l. hand, the Disinterment of a Corpse ; the other, over the altar, the Trinity, Madonna, and Saints. After passing the 5th chapel, on the wall on the rt. is a marble group representing Vittore Capello kneeling before S. Elena, by *Antonio Dentone* (1480). Beyond this a door leads into the chapel of the Rosary, which is splendidly decorated by *Vittoria Campagna*, and other celebrated artists. It contains some fine alti-rilievi of the history of our Lord. On the ceiling above the altar is the Virgin crowned in Paradise, by *J. Palma* (1594). Returning into the church, on the rt. hand, after having left the transept, is a fine but faded picture by *Tintoretto*, the Crucifixion. Further on, beyond the door of the sacristy, is the

monument of the Doge *Pasquale Malipiero* (died 1461), and under it the Coronation of the Virgin, attributed to *Carpaccio*. Then follow monuments of doges and generals, and at the altar, which is the second on the l. hand on entering the church, is the celebrated Peter Martyr, by *Titian*, one of his finest works, indeed often called the third picture in the world. It represents the martyrdom of the saint (see p. 129). At the last altar is a fine statue of St. Jerome, by *Alessandro Vittoria*. On the wall on the l.-hand side as you enter the principal door, is the monument of the Doge Giovanni Mocenigo (died 1485), a fine work of *Tullio Lombardo*. Amongst the other ducal monuments in this Westminster Abbey of Venice are those of Tomasso Mocenigo, of Nicolo Marullo, and of Michale Steno (1403).

In the *Campo* in front of the church, stands the celebrated statue of Bartolomeo Colleoni da Bergamo, the second equestrian statue erected in Italy after the revival of the arts, that of Gattamelata by Donatello being the first (see Padua). *Andrea Verrocchio* gave the design and model for this group, but, according to the story, he died of grief because he could not complete it, in consequence of the failure of the mould. It was cast by *Alessandro Leopardi*, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus F. opus." This may be rendered "fusus opus." The pedestal is lofty, and supported and flanked by columns. Colleoni is said to have been the first who employed field-pieces in warfare. This is not exactly correct; but he is nevertheless to be considered as one of the great teachers of the modern art of war. The statue is very animated. The beautiful building which forms the N. side of the Campo is a fine specimen of the rich decorated Venetian architecture of the 16th century, ornamented with coloured marbles and porphyries, in the style of Ca Doro and Palazzo Dario; the portal surmounted by the Lion of *St. Mark*, and this again by a statue of *St. John*, is very elegant. The Con-

ventual-buildings behind the church have of late years been converted into a provincial hospital.

La Madonna dell'Orto. A fine Gothic church, built about 1350, and of which the façade is much in the style of Sant' Alessandro, at Bergamo, but of brick. Some parts of this church approach our decorated style. An elegant circular archway is in the façade. Over the door are statues of St. Christopher and the twelve Apostles, by *Maestro Bartolomeo*, who executed the *Porta de'la Carta*. The roof, flat, and of wood, was formerly richly painted. An enormous Saint Christopher, of wood, by *Morazzone*, stands in the choir. The church contains several paintings by *Tintoretto*, the two principal ones being specimens of the painter's most corrupt style: one of these is the Last Judgment, a most singular picture, and of enormous size, at least 60 ft. by 30. Nothing can be more strange than the composition, or more unlike the ordinary representations. Opposite to it, and of the same size, is the other; the Worshipping of the Golden Calf. The arrangement is peculiar but it is nevertheless a picture of great power. These two great works are on the walls of the principal chapel. Besides these, the church contains, at the first altar on the rt. as you enter, a fine work of *Cima da Conegliano*: Saint John the Baptist and four other Saints; and a masterpiece of *Tintoretto*: the Presentation in the Temple. The fourth altar is the Martyrdom of St. Lorenzo, a good picture, by *Vandyke*. On the organ are paintings, also by *Tintoretto*; and beneath is a small but fine Madonna and Child, by *Giovanni Bellini*. Above the high altar are the Five Theological Virtues; and under these, on the rt., the Martyrdom of St. Christopher; and on the l. St. Peter regarding the Cross, which is sustained by Angels; all by *Tintoretto*. The fourth chapel on the l. hand, on entering by the door at the end of the nave, is the chapel of St. Agnes. In it is the Martyrdom of the patron Saint; one of the most pleasing pictures of *Tintoretto*.

St. Agnes, in white drapery and with her white lamb, all allusive to her name, is in a full bright light, looking upwards and awaiting her death. This painting was carried to Paris. Before its spoliation this church was the richest in Venice; but much has been carried off, and the neglect of repairs has caused the almost total destruction of the paintings which formerly existed on the roof. The best time for seeing this church to advantage is towards the afternoon. The campanile is ascended, like that of St. Mark, by an inclined plane. It is principally of brick, and the ornaments are formed out of that material. The upper portions were partly destroyed in 1828, by a thunderstorm.

San Pietro di Castello, interesting as being the mother church or cathedral of Venice, from the earliest times of the republic down to 1807. The campanile (1474) is fine. The other parts of the building were, however, entirely modernised in 1621, by Francesco Smeraldi. It contains a very curious chair, or throne, of marble, which, according to popular tradition, is the very Cathedra in which St. Peter sat at Antioch. An inscription in Cufic or Syriac characters has not yet been satisfactorily explained. Some say it is a *sura* from the Koran. The church contains some good paintings by *Lazarini*, and other artists of the more modern Venetian school. The rich Vendramini chapel is incrustated with marble; it is from the design of *Longhena*. The *Capella Chinsa*, called that of *di tutti Santi*, contains a mosaic after the designs of *Tintoretto*.

San Zaccaria. This church is in a remarkable transition style, built about 1450; *Matteo Lombardo* being, as some suppose, the architect: Gothic in the choir, and semi-Byzantine in the nave. It is said not to have been completed till 1547. The continuation of the aisle round the great altar in the form of a seven-sided tribune, with circular arches below and pointed ones above, is remarkable. The pointed arches are very beautiful. "The western front seems to belong to the latter date, or

perhaps has been added still later, but the rest of the building is in a sort of pointed style. . . . The side aisles are very lofty, the clerestory windows very minute, so that this mode of arrangement seems to have been preserved to the last period of pointed architecture."

—*Woods*. A fine picture of the Virgin and Child, and four Saints, is by *Giovanni Bellini*. It was taken to Paris, has suffered and is badly restored, especially in the upper part of the Virgin and angels. By *Tintoretto* is the Birth of St. John the Baptist. Another *Giovanni Bellini* is the Circumcision, within the choir. The three altars in a side chapel, by *Giovanni* and *Antonio di Murano* (1445), are richly decorated with carvings and paintings, and are remarkably valuable specimens of early Venetian art.

Sta. Maria de' Miracoli: built between 1480 and 1489. This plan was produced by competition. The name of the successful architect is not preserved; but he appears to have endeavoured to get the prize by novelty of style; and the exterior exhibits a very curious attempt to unite the Byzantine and Italian styles. The designs were executed by *Pietro Lombardo*, and some portions are his own. Within, the ornaments of the altar and presbytery have singular beauty. The building is much neglected and decayed. In its flourishing days the Madonna, from whom it derived its name, caused it to abound with alms and offerings. The front is rich in marbles, and adorned by a very indifferent statue, the production of a Venetian artist of the 16th century. Titian lived in the neighbourhood of this church, which was annexed to a Franciscan monastery.

San Francesco della Vigna. This magnificent, though still unfinished church, was built at the expense of the Doge Andrea Gritti, by whom the first stone was laid Aug. 15, 1554. *Sansovino* had made the designs; these were criticised, and differences of opinion arose, particularly with respect to the proportions of the building. The doge was troubled, and opinions were taken; amongst others, Titian was consulted.

The building was completed, but from the designs of *Palladio*, and much of what we now see, the façade, with its lofty portal, bears the impress of his style. The entrance is profusely adorned. It contains 17 chapels; in the fourth chapel is the Resurrection, by *Paolo Veronese*. The *Capella Giustiniana* is in the sumptuous style of the Lombardi.

Santo Salvatore, by *Pietro Lombardi*, altered by *Scamozzi*, but with a front of two orders, by *Longhena*.

"The inside has a nave and side recesses, or, as *Moschini* has it, a nave with three transepts, the farthest of which is longer than the others; each intersection is covered with a little dome, and each dome is crowned with a small lantern. The piers which separate these transepts are perforated in both directions with a small arch. The lights are kept high, and the general effect is very good. Where there is a range of lower arches opening into the nave, surmounted by a continued cornice, the simple vault forms by far the finest finish; but in a case like this, where the side-arches are as high as the nave, the succession of domes is possibly superior, at least the upper and lower parts seem perfectly suited to each other."—*Woods*. Beyond the first altar on the right is a monument of *Andrea Dolfi* and his wife, attributed to *Giulio dal Moro*. The second altar, and the statue of the Madonna and Child, are by *Campagna*. Then comes the splendid monument of the Doge *Francesco Venier* (died 1556), by *Sansovino*, executed in his 80th year, but exhibiting no mark of decaying powers. The same remark cannot be applied to the Annunciation by *Titian*, painted by him when he was nearly 90 years of age, and which is placed at the altar, designed by *Sansovino*, which comes next after this monument. It is said that this is the painting on the margin of which the artist wrote, "*Titianus fecit, fecit*;" in order to silence the critic who asserted that no one would believe that it proceeded from his pencil.

In the rt.-hand transept in the

centre of a Corinthian portico, flanked by tombs of 2 cardinals, is the monument of *Catherine Cornaro*, Queen of Cyprus; the bas-relief on it represents her delivering up her crown. It was by showing her portrait to the young *Lusignan* that her uncle *Andrea Cornaro*, then in exile at Cyprus, excited first the curiosity of the prince, and then his love. *Lusignan* was then Archbishop of Nicosia, and without pretensions to the throne, being illegitimate; but the protection of the Soldan of Egypt, the support of the republic, and the favour of the Pope (*Pius V.*), a strange union, enabled him to win the crown. *Catherine* was solemnly adopted as the daughter of the republic, and given, with a rich dowry, to the archbishop, who had ascended the throne as *King Jacopo Lusignano II.* but died within two years after his marriage. He had a posthumous child by the queen, proclaimed as *James III.*, who died an infant in 1475; and the republic, as the grandfather of the minor, claimed his inheritance: and the daughter of Venice, being forced to abdicate, her dear mother, the republic, obtained the sovereignty. This took place in 1489, when, abandoning her kingdom, she retired to her castle at *Azolo* with the empty title of Queen, which she retained until her death, surrounded by a diminutive court, one of which was the celebrated *Bembo*, afterwards Cardinal.—See *Handbook for South Germany*, Rte. 222. Perhaps no kingdom was ever obtained by a more whimsical theory of inheritance. The high altar has another *Titian*—the Transfiguration, also a work of his old age; behind this is another altar-piece of ancient embossed silver, in a semi-Byzantine style, executed in 1290. There is in the chapel, on the l.-hand side of the high altar, a *Giovanni Bellini*, our Lord at Emmaus. On the lt.-hand side are the tombs of the doges *Jeronimo* and *Lorenzo Pricoli*, in black marble, with statues of their patron saints.

San Sebastiano was built by *Serlio*, in 1506, except the façade, which is attributed to *Sansovino*, 1548. It is

the burial-place of *Paolo Veronese*. His tomb consists of a bust, and the decoration of his arms. For the inscription to his memory might be substituted the well-known epitaph of Wren, for the church contains some of the best productions of his pencil in his first manner. The roof is almost covered by his paintings, of which the principal subjects are taken from the Book of Esther: so also are parts of the walls of the choir and the vaulting of the sacristy. Other pieces by *Paolo* are: the High Altar, a composition; St. Sebastian and other Saints before the Virgin; St. Sebastian exhorting his Companions, Marcus and Marcellinus; his Martyrdom; a Crucifixion, the two Marias on either side of the Cross; the Virgin and Child; the Baptism in the Jordan. Many fine specimens also of other artists: St. Nicholas, by *Titian*; St. Francis, *Palma*; the Madonna, and the Fiery Serpents, *Tintoretto*.

San Martino. This church is attributed to *Sansovino*, and was built in 1540. "It is a square room, with three recesses on each side, one of which, rather deeper than the others, forms the choir. The details are rather poor, but the distribution does not seem ill chosen."—*Woods*.

S. Jacopo di Rialto. On the site of this church stood the first church which was built in Venice. This was erected in 421. In its present form it was first built in 1194. It was entirely restored or rather rebuilt in 1531, but "precisely in the old form, as we are informed by an inscription in the portico; we may doubt the perfect accuracy of the imitation, but the six marble columns of the nave, with their capitals copied from the Corinthian, are probably parts of the ancient building. The middle space is about twice the width of the others, forming a transept, and a cupola rises at the intersection. I suspect that this was an innovation, but on the whole it is a pretty little thing."—*Woods*. It contains a fine statue of St. Anthony, the Abbot, by *G. Campagna*, and one at the high altar of S. Jacopo, by *A. Vittoria*.

Il Santissimo Redentore. This church, an ex-voto built by the republic after the staying of the plague of 1576, is considered by the common consent of architects as the finest of *Palladio's* structures. It has the advantage of a commanding situation upon the Giudecca; and the front exhibits all the peculiar characteristics and favourite arrangements of *Palladio*. It is entirely his design and was begun by him in 1578, two years before his death. "Internally, it has a fine, wide, single nave, and this simple disposition might be well imitated in our Protestant churches. The arrangement and colour of the lower part are beautiful, and if the vault were a semi, instead of a segment, and panelled instead of whitewashed, it might be cited as a perfect model of this mode of architecture. The termination of the choir wants consequence, and the plain whitewashed wall, behind the semi-circular screen of columns, is absolutely disagreeable. The supports of the dome are good, and have no appearance of insufficiency."—*Woods*. The church contains, at the third altar on the rt., the Flagellation, by *Tintoretto*; also by him, an Ascension; and a Deposition, by *J. Palma*. In the sacristy is a fine work of *Gior. Bellini*: the Virgin and Child and two Angels. And in a chapel of the adjoining Convent is one of the finest works of the same painter, the Virgin and Child and two Saints. The island of *Giudecca*, on which this church stands, was originally called *Spinalonga*: it received its present name when the Jews obtained permission to settle on it.

San Giorgio Maggiore. This church was also designed by *Palladio*, and begun in 1556, though the front was not erected till 1610. The general proportions of the front are pleasing. "Internally the church has a nave and two side aisles, but the piers are very solid, and admit no oblique view between them on entering the great door. The nave itself is much inferior to that of the Redentore. It is too short, and the pedestals are too high. The transept cuts the lines dis-

agreeably; and the want of some projection or alteration of plan at the intersection produces an effect of feebleness. The altars are all similar, simple, and good."—*Woods*. This church was finished under the directions of *Scamozzi*, who is believed to have made some alterations in the design of *Palladio*. It contains several good pictures: at the 1st altar on the rt. the Nativity, by *J. Bassano*: at the 3rd, Martyrdom of Saints; at the 4th, the Virgin crowned; both by *Tintoretto*. On the walls of the principal chapel, the Falling of the Manna and the Last Supper, by the same. The seats in the choir are beautifully executed in wood by *Albert de Brule*, a Fleming: they represent the story of St. Benedict. A door on the rt. on entering the choir leads into a corridor where is a monument erected in 1637, from the design of *Longhena*, to the memory of the Doge Domenico Michele (died 1128). It was this doge who urged the Venetians to co-operate in the crusade. According to some historians he refused the kingdom of Jerusalem.

Santa Lucia: remarkable as being the last work designed by *Palladio*. It was not erected until 1609: consequently, after his death. Its architecture has much beauty. It contains some good paintings by *Palma*.

San Trovaso, or more properly *San Gervasio e San Protasio*: a design of the Palladian school, built in 1583. There are many pictures: the Annunciation, by *Palma*, at the 4th altar on the rt. In the Chapel of the Holy Sacrament is a rich-sculptured altar-piece in the style of the *Renaissance*. Here is also the Last Supper, by *Tintoretto*.

In the church of the *SS. Apostoli*, which was rebuilt in 1575, is a fine relic of an older building, the sepulchral chapel of the Cornaro family: fanciful Corinthian pillars, half fluted in the general way and half fluted spirally, support it. Here is the tomb of Girolamo Cornaro, brother of Catherine Queen of Cyprus. This church contains a dubious *Paolo Veronese*: the *Fall of the Manna*.

S. Maria Formosa. This church

was built in the 14th, but entirely altered in the 17th century, according to the style of *Sansovino*. The well-known event of the Brides of Venice who were carried off by the pirates of Istria took place in this church. The memory of the event was long kept alive by an annual procession of Venetian women on the eve of the Purification, and by a solemn visit paid by the Doge to this church. It contains at the first altar on the rt. a masterpiece of *J. Palma il vecchio*—a picture in six compartments, with *S. Barbara* in the centre.

The *Chiesa de' Tolentini* "is perhaps one of the best works of *Scamozzi*. The front is a handsome portico of six Corinthian columns, but the leaves of the capital are uncut—perhaps they have never been finished; and an opening in the middle of the pediment is disagreeable. The inside consists of a nave with three chapels on each side, a transept with a dome at the intersection, and a choir somewhat narrower than the nave."—*Woods*. The design of the façade was, however, altered by *Andrea Tirali*, by whom the building was completed after the death of *Scamozzi*. In the first chapel on the rt. are two pictures on the side walls, by *il Padovanino*, representing actions of St. Andrea Avellino. And on the side walls of the 3rd chapel are Herod and the Daughter of Herodias, and the Beheading of John the Baptist, by *Bonifazio*. On the l. hand in the principal chapel is a curious monument to Francesco Morosini (died 1678), by *Parodi*, a pupil of *Bernini*.

Sta. Maria della Salute: erected pursuant to a decree of the senate in 1632, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. It is a great octagonal church, or oratorio, erected under the direction of *Baldassare Longhena*. "Internally, the dome is supported on eight pillars, the aisle continues all round it, and there are eight recesses, seven of which are chapels, and the eighth forms the entrance. The disposition produces a degree of intricacy

without confusion; that is, without rendering it at all difficult to understand the design, which is very favourable to the expression of richness and splendour, and presents some very picturesque and even beautiful combinations; but the windows, disposed two on each side over the arches of the central octagon, have a bad effect.”—

Woods. The interior is splendidly decorated with many works of art of a high character. The Descent of the Holy Ghost, by *Titian*, at the third altar on the l. hand, painted when the artist was in the full vigour of his talent. *Salviati* painted a portion of the vaulting of the choir, namely, the three large ovals. The eight smaller ovals, representing the four evangelists and four doctors of the Church, are by *Titian* in his old age: he has represented himself under the character of St. Matthew. Before the high altar is a most splendid candelabrum of bronze, by *Alessandro Bresciano*: it is considered as second only to that of Padua. In the oratory is the tomb of Sansovino. The sacristy contains the Madonna della Salute, *Padovanino*. San Sebastian, by *Bassetti*. St. Mark, with four saints, by *Titian*, in his first manner. The Marriage at Cana, by *Tintoretto*. The Last Supper, and Saul aiming his spear at David, by *Salviati*. The ceiling contains 3 fine works by *Titian*, the Death of Abel, the Sacrifice of Abraham, and David conquering the Giant. The seminary adjoining the church has the usual requisites for such establishments. The library, formerly belonging to the Somaschi, a highly cultivated body of ecclesiastics, is remarkably good. A select collection of cabinet pictures has been bequeathed to this institution by the Cavaliere Manfredini.

The *Chiesa de' Gesuiti*, built by *Rossi* in 1728, is an extraordinary specimen of the theatrical and luxurious magnificence of the churches of this order. The walls are tabled with carved marble inlaid with verd'-antique and other coloured marbles in flowers. The twisted columns of the altar are solid blocks of verd'-antique. The pave-

ment within the altar-rails is of verd'-antique and brocatello. The roof is finely coloured. The sacristy contains four fine paintings by *Palma Vecchio*, and a small altar-piece by *Palma Giovane*: the ceiling is by *Palma Vecchio*. The Circumcision, by *Tintoretto*, is painted with great care. The Martyrdom of San Lorenzo, by *Titian*, has not quite his usual brilliancy. It has probably been retouched. Beneath a slab in front of the high altar is interred Manin, the last of the long line of Venice's Doges. The inscription, "ÆTERNITATI SUE MANINI CINERES," is singularly affecting. Manin, a weak and honest man, was unequal to the exigencies of the times he lived in, but not a traitor, and when required to take the oath of allegiance to the Austrian Emperor he dropped senseless upon the ground, so poignantly did he feel his country's abjection and misfortunes. In the chapel, on the l. of the high altar, is the tomb of Doge Cicconia (ob. 1595).

Other Churches are:—

Gli Scalzi, built in 1680, the pride of the Venetians for its richness—*Longhena* was the architect—abounds in fine, rare, and highly polished marbles, and in gilding. It contains several paintings; one behind the high altar, is exquisite,—a Madonna and Child, by *Giovanni Bellini*.

Sta. Maria del Carmine, a fine church of the 14th centy., but the façade is modern. It has several good paintings, among which are, at the first altar on the rt. hand, the presentation of the infant Saviour to Simeon, by *Tintoretto*, and, at the third altar, the Nativity, by *Cima da Conegliano*.

San Nicolo, one of the oldest churches of Venice; rare marbles, and abundance of ornament both in architecture and painting.

San Pantaleone, built in 1684. In the second chapel on the rt. is St. Pantaleone healing a child, by *P. Veronese*; and in a chapel to the l. of the high altar, the Coronation of the Virgin, by *Vivarini* (1444), and a finely worked altar of the 15th centy.

San Giovanni Crisostomo, by *Tullio*

Lombardo, 1483. Paintings—*Giovan' Bellini*, St. Jerome with Saints. *Sebastian del Piombo*, St. Giovanni Crisostomo and Saints. *Vivarini*, several paintings. A fine bas-relief, by *Tullio Lombardo*, the Last Supper. In this the management of the perspective is very remarkable.

Santo Stefano, 1325; with fine paintings and monuments.

San Moise, near the Piazza di San Marco. A small marble slab opposite the entrance, marks the grave of John Law, the celebrated originator of the S. Sea Scheme, who died at Venice in 1729. It was placed here by his descendant, afterwards Marshal Lauristow, when he was Governor in 1808.

San Giorgio de' Greci. The ch. of the Greek rite in Venice, is from the designs of *Sansovino*. It was 30 years in building. It is well known that the Greeks do not admit of sculpture in their sacred edifices. Medallions of mosaic in the façade, and, within, paintings of which the ground is covered with silver plates, therefore constitute the principal ornaments. "On the division which separates the sanctuary from the body of the church are some paintings coated with silver, and having crowns and other ornaments of gold attached to them, and leaving hardly anything visible but the heads. I was assured that the painting was complete beneath this covering, and that the parts which were figured in low relief on the silver plate corresponded exactly with the drawings behind it."—*Woods*. The altar is hidden behind a screen, covered with paintings, and filling up the entire E. end of the ch.

San Lazzaro, the Armenian convent, stands out of the main city, on its own island. It was founded about the beginning of the last century by the Abbot Mechitar. The church and the conventual buildings are patterns of neatness and good order. Here, as is well known, Lord Byron amused himself by studying the Armenian language; and he has borne full testimony to the merits of the worthy inmates.

They have an excellent library, with a great number of curious Oriental manu-

scripts; and the convent may be regarded as a species of metropolis of Armenian literature. They are enabled to print in 24 languages. Many important works, such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books for the use of their widely dispersed community. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. A large bequest, amongst others, was made for the education of a certain number of children here. *San Lazzaro* is under the protection of Turkey, whose flag floated over it during the siege of 1849.

The *Scuole* of Venice were institutions of a very peculiar nature, and of which the intent could scarcely be collected from their name. They were associations, composed principally of laymen, but acting by authority of the Church, and they effected most of the objects for which our modern benevolent and charitable institutions are founded. They were "Blanket and Clothing Societies;" "Societies for visiting the Poor in their own Habitations;" "Mendicity Societies;" and provided services for boys, and dowries for maidens, of whom more than 1500 are said to have been annually married by their aid. These religious fraternities, of which there were five, became very opulent by the private contributions, gifts, and legacies which were liberally bestowed upon them. The buildings in which they assembled are amongst the most remarkable monuments of ancient Venice; not of the government, but of the people; for the foundations were in the strictest sense voluntary and private.

Of these buildings, perhaps the *Scuola di San Marco* (which stands close to, and at right angles with, the church of *St. Giovanni e Paolo*) is the most striking. The external architecture of its elevation is singularly fanciful and elegant, Byzantine richness blending itself with classical architecture. *Martino Lombardo*, the ar-

chitect, has in this building so much surpassed his former productions, that it is conjectured that he was helped by Frate Francesco Colonna, the author of the celebrated 'Sogno di Polifilo,' a book in which a great number of very singular and beautiful designs are introduced; and who lived in the adjoining monastery. The present building was erected soon after 1485, when its predecessor was destroyed by fire. There is much fine work in the interior, particularly in the carvings of the ceilings. The structure is now a portion of an hospital, formed also out of the adjoining convents of the Dominicans, and of the mendicant Franciscan Friars.

Scuola di San Rocco. This was begun in 1517. It has been attributed to Sansovino, but is now usually given to Pietro Lombardo and Serlio. However, during the space of more than 20 years, which elapsed before the building was completed, *Mastro B. Buono Santo, Lombardo, Scarpagnino*, and *Sansovino*, were all consulted, and contributed somewhat towards the design. The principal front towards the "Campo" is by *Scarpagnino*. The fraternity, in 1560, became the patrons of *Tintoretto*, who continued to paint here during 18 years. The lower *Sala* is a magnificent hall, the walls of which are covered by his paintings. The best are the Annunciation, and the Slaughter of the Innocents. On the staircase, the Visitation, also by *Tintoretto*; the Annunciation, by *Titian*. The upper *Sala* is also filled with paintings by *Tintoretto*, of which the Miracle of the Loaves and Fishes, the Last Supper, and the Resurrection, may be particularly distinguished for their richness of grouping and invention. The picture at the altar represents S. Rocco in glory; the statues at the side, St. John the Baptist and S. Sebastian, are by *G. Campagna*. Round this *Sala* are sculptures in wood; those on the side opposite to the altar are by *Michael Angelo*. The ceiling is very fine. The compartments, which are all by *Tintoretto*, contain subjects from the Old Testament. Over the doorway of the *Sala dell' Albergo*, so called because

here the fraternity received their guests, is the portrait of *Tintoretto*, by himself, painted in 1572. Within is the Crucifixion, considered to be his *chef-d'œuvre*, showing great powers of invention and composition, but exceedingly injured, owing to the dilapidated state of the buildings; also several other subjects, including the 6 fraternities of Venice. The Church contains many paintings by *Tintoretto*. On the rt.-hand side of the nave are, the Annunciation, the Pool of Bethesda, and St. Rocco in the Desert; and in the principal chapel are 4 great pictures.—*Titian*, our Lord dragged along by an executioner, much injured. On the l. side of the nave,—*Pordenone*, St. Martin and St. Christopher.—*Mosca*, statues of St. Sebastian and Pantaleone.

Accademia delle Belle Arti (open every day from 12 to 3). The building in which the *Academy* is located is the ancient *Convento della Carità*, and it was one of those upon which Palladio bestowed the greatest study; we have besides the advantage of his own explanation of his designs, he having published an account of it in his architecture. He intended that the habitable portion of the convent should represent a Roman mansion, at least according to the idea which, (Pompeii being then undiscovered,) he was enabled to form of such structures: but it has sustained many misfortunes. The greater part was burnt down in 1650. The French turned it into barracks; and though the present appropriation of the building was intended to preserve it from further degradation, still, to adapt it, several alterations were needed, by which what was left of the original plan and design has been much altered. Many of the riches of the Venetian school of painting are here deposited, together with other fine specimens, of which the following are the principal.

In the room numbered I., and called *Sala delle pubbliche Funzioni*:—No. 1. *Titian*: The Assumption of the Virgin, somewhat blackened by candles and incense; it stood over an altar in the church of the Frari. Count C-

cognara, suspecting its value, had himself drawn up to it, cleaned a small portion, and, having obtained it from the priests of the church, in exchange for a new and bright painting, placed it in this gallery. "In this picture Titian has employed the whole power of his palette, from its brightest and purest light to its richest and deepest tone. The composition divides itself into 3 compartments of unequal size; the largest in the centre, where is the subject of it, the Blessed Virgin. Her action is grand and devout, her character maternal, the arrangement of her drapery such as to produce a full and fine form. It is a glorious work, its power of colour is immense: far beyond that even of any other picture of Titian that I have seen."—*Phillips, R.A.*—2. *Tintoretto*, Adam and Eve taking the forbidden Fruit.—3. *Bonifazio*, St. Jerome, St. Margaret.—4. St. Mark.—5. St. Bruno and St. Catherine.—6. St. Barnabas and St. Silvester. These are pictures of great ability.—7. *Cima da Conegliano*, St. Francis receiving the Stigmata, and other Saints—a dignified and excellent specimen of the master; as also 10.—8. *Marco Basaiti*; the Calling of the Sons of Zebedee: in this master a simple dignity and severity is united with a beautiful and powerful colouring. He appears to have been in close alliance with Vivarini, a large altar-piece in the *Frari* having been begun by Vivarini and finished by Basaiti.—9. *Carpaccio*, the Presentation of our Lord in the Temple, taken from the church of St. Job, considered as the *chef-d'œuvre* of this artist, "who is, properly speaking, the historical painter of the elder Venetian school."—11. *Bassano*, the Raising of Lazarus, finely grouped and rich in colour.—12. *Pordenone*, S. Lorenzo Giustiniani and other Saints: the figures of St. John the Baptist and St. Augustine are very fine, pure in design, and full of life and vigour in colouring.—13. *Giovanni Bellini*, the Holy Family, with many Saints, and 3 Angels playing on musical instruments.—17. Portrait of a Doge, *Contarini*, an imitator of Michael

Angelo, though of the Venetian school.—15. *Bonifazio*, our Lord surrounded by Saints, with an Angel tuning a Lute.—16. The Supper of Dives; a fine picture: the groups of musicians, are particularly attractive from the truth of character and life of the heads.—18. *Paul Veronese*, St. James and St. Dominic.—20 and 22. The Prophet Ezekiel and the Prophet Isaiah, in *chiar-oscuro*.—21. *Tintoretto*, the Venetian Slave delivered by St. Mark, one of the wonders of this school of painting. All is motion, animation, and energy. "It is certainly by far the finest work I have seen of Tintoretto. If it lacks the sober manly judgment of Titian, it has extraordinary brilliancy of imagination to compensate, and a more perfect and clearer hue than any picture I have seen of this school."—*Phillips, R.A.*—23. *Padovanino*, the Marriage at Cana; considered his chief work: it is rich, elegant, and animated.—24 and 28. *Leandro Bassano*, portraits of a Dominican Monk, and of a Doge.—26 and 27. *Bonifazio*, St. Francis of Assisi and St. Paul, and the Woman taken in Adultery.—29. *P. Veronese*, the Virgin on a Throne, with many Saints surrounding her, was, like many of its neighbours, judged worthy of being transported to Paris.—31. *Paris Bordone*, the Fisherman presenting to the Doge the ring, which, having risked his boat when the Saint stilled the tempest, he had received from St. Mark; (See the story told below, Sala Seconda nuova,) his *chef-d'œuvre*. This picture is rich in figures, and the composition and architectural arrangements are most pleasing.—32. *Carlo Cuglieri*, our Lord bearing his Cross; and 34. The Last Supper, by *Benedetto Cagliari*, his brother.—35. *Palma Vecchio*, the Assumption of the Virgin. (The upper part of the picture is unfinished.)

Sala delle Antiche Pitture, 1. *Bartolomeo Vivarini*, (about 1463), the Virgin and Saints.—2. *Michele Mattei da Bologna* (about 1469), altar-piece of many compartments.—3. *Michele Giambono* (died about 1450), the Saviour and four Saints.—5. *Lorenzo Veneziano*,

dated 1357, another altar-piece in several compartments, the Coronation of the Virgin in the centre.—4, 6, 7. *Marco Basaiti*, St. James, St. Anthony, and the Saviour dead.—8. *Giovanni* and *Antonio da Murano*, Coronation of the Virgin.—10 and 12. *Vincenzo Catena*, St. Augustin and St. Jerome. The influence of Vivarini on this artist's style is perceptible.—14, 16, 17–20. *Luigi Vivarini*, the younger, St. Matthew and other Saints. This artist flourished at the close of the 15th centy. "He has much of the feeling and colouring of Carpaccio." *L. G.*—15. *Nicolo Semitecolo*, an altar-piece of many compartments. The central, representing the Coronation of the Virgin, is a work of a later artist. Semitecolo lived about the middle of the 14th centy.—22. *Giacobello del Fiore*, the Virgin and two Saints, dated 1436; chiefly interesting as a specimen of a rare artist.—23. *Gio* and *Antonio da Murano*, the Virgin enthroned, under a canopy supported by Angels, with the four Doctors of the Church by her side. This large picture, dated 1446, is curious.

The *Sala delle Statue*, 3 rooms, contain a good collection of casts of ancient and modern statues and bas-reliefs, including many by *Canova*.

Several rooms contain works of little interest: of these, many are inferior Flemish pictures, many by unknown artists: most are gifts, and of recent acquisition. But observe the following:—

Pinacoteca Contarini, *Sala maggiore*; *Gio. Bellini*, Virgin (half-figure) and Child; *Cima da Conegliano*, Virgin and Child, with two Saints; *Boccaccino Cremonese*, Virgin and Child with St. Peter, St. John Baptist, SS. Catherine and Rosa.

In the *Corridor*.—Two pictures representing allegories of Fortune; and a third, Bacchus in his Car, *Gio. Bellini*.

Galleria Palladiana.—26. *Titian*, the Head of an Old Woman, believed to be the portrait of his mother, very fine.—29. *Moroni*, Portrait of a man of letters.—45. *Titian*, Portrait of Jacopo Soranzo, formerly in the Procuratie Nuove.—76. *Antonello da Messina*, the Addolorata. About the

middle of the 15th centy. this artist repaired to the Netherlands, and there, as it is said, learned Van Eyck's secret in the preparation and use of oil colours, which knowledge he spread amongst the Venetians. This picture is a good specimen of Antonello's later time.

Prima Nuova Sala.—*Tintoretto*, 2 and 11 are portraits of noble Venetians.

—6. *Giorgione*, another Venetian portrait.—10. *Contarini*, a similar subject; and, 14. the same, by *Bassano*, have all great interest.—18–22 and 43, 45, and 46. *Carpaccio*, the pictures representing the History of St. Ursula and her 11,000 Virgins, are particularly

worthy of attention: they were formerly in the school of St. Ursula, and are good samples of this master. 25. *Titian* the Presentation of the Virgin in the Temple, very fine. "It has freedom in its execution, and beauty in various combinations of its parts. It is exceedingly slight in its execution, but many of the heads have a great deal of character—indeed, are evidently portraits." *T. P.*—28. *Bissolo*, Christ giving the Crown of Thorns to St.

Catherine, while one of gold, reserved for her in Heaven, is shown her in exchange; a beautiful picture, with many figures of Saints around.—29. *Gentile Bellini*, procession and Miraculous Cure in the Piazza di San Marco; very interesting, as showing the state of the piazza in 1496, and exhibiting the costume of the period in many animated figures. It bears the author's name,

GENTILIS BELLINI EQUITIS, CRUCIS AMORE INSENSIS, OPUS 1496.—54. By the same artist, and the companion picture, is equally deserving of attention.

—36. *Martin da Udine*, the Annunciation, a picture of tranquil and noble beauty, by this rare master.—37. *Bartolomeo Montagna*, our Lord between St. Roch and St. Sebastian.—44. and 51. *Lazzaro Sebastiani*, a scholar of Carpaccio, the Deposition of our Lord from the Cross, and the miraculous Appearance of the Holy Cross to Antonio Rocio.—52. *Giovanni Mansueti*, miracle of the Holy Cross. Like Sebastiani, Mansueti was a scholar of Carpaccio, and his works also chiefly relate to the

miracles supposed to have been wrought by means of the Cross.—54. *Gentile Bellini*, the recovery of the cross dropped into the Canal near San Lorenzo. This is a very interesting picture, and a worthy pendant to the procession, No. 29, for the numerous portraits, and variety of costume, which it exhibits; it was painted in 1500. Amongst other portraits is that of Caterina Cornaro, Queen of Cyprus, a portly dame in black, on the lt. of the painting, the only personage wearing a crown.

Sala Seconda.—2. *Rocco Marconi*, Deposition from the Cross, with two Saints.—4. and 11. *Tintoretto*, the Assumption; and the Supper of Christ in the house of Levi, painted 1573.—12. *P. Veronese*, St. Matthew and St. Mark.—21. and 22. *Palma the younger*, Death on the Pale Horse; and the Guardian Angel.—9. *Titian*, St. John in the Desert; a noble and vigorously drawn figure. "The style is of his best manner, and the colour of his richest and clearest." *T. P.*—25. *P. Veronese*, the Annunciation.—26. *Padovanino*, the Virgin in Glory.—27. *Titian*, One of his earliest paintings of the Meeting of Mary and Elizabeth; and 30, his last, unfinished work, the Deposition from the Cross.—29 is a very curious picture by *Giorgione*, one of the principal works of imagination now existing of this painter. (See Kugler, Ed. Eastlake, cap. viii.) It exhibits glowing colouring and masterly drawing.

The subject of this picture is a story so characteristic of the superstitious age in which it was believed, and so often referred to in the works of art at Venice, that we shall give it here.

It is a legend recorded by more than one authentic chronicler, and believed sufficiently to give birth to a public religious ceremony. "In the year 1341 an inundation of many days' continuance had raised the water three cubits higher than it had ever before been seen in Venice, and during a stormy night, while the flood appeared to be still increasing, a poor old fisherman sought what refuge he could find by mooring his crazy bark close to the *Riva di San Marco*. The storm was

yet raging, when a person approached and offered him a good fare if he would but ferry him over to *San Giorgio Maggiore*. 'Who,' said the fisherman, 'can reach *San Giorgio* on such a night as this? Heaven forbid that I should try!' But as the stranger earnestly persisted in his request and promised to guard him from harm, he at last consented. The passenger landed, and, having desired the boatman to wait a little, returned with a companion, and ordered him to row to *San Nicolo di Lido*. The astonished fisherman again refused, till he was prevailed upon by a further confident assurance of safety and excellent pay. At *San Nicolo* they picked up a third person, and then instructed the boatman to proceed to the Two Castles at Lido. Though the waves ran fearfully high, the old man by this time had become accustomed to them, and, moreover, there was something about his mysterious crew which either silenced his fears or diverted them from the tempest to his companions. Scarcely had they gained the strait when they saw a galley rather flying than sailing along the Adriatic, manned (if we may so say) with devils, who seemed hurrying, with fierce and threatening gestures, to sink Venice in the deep. The sea, which had hitherto been furiously agitated, in a moment became unruffled, and the strangers, crossing themselves, conjured the fiends to depart. At the word the demoniacal galley vanished, and the three passengers were quietly landed at the spots at which each respectively had been taken up. The boatman, it seems, was not quite easy about his fare, and, before parting, he implied pretty clearly that the sight of this miracle, after all, would be but bad pay. 'You are right, my friend,' said the first passenger, 'go to the Doge and the *Procuratori*, and assure them that, but for us three, Venice would have been drowned. I am St. Mark, my two comrades are St. George and St. Nicholas. Desire the magistrates to pay you; and add, that all this trouble has arisen from a schoolmaster at San Felice, who first bargained with

the Devil for his soul, and then hanged himself in despair.' The fisherman, who seems to have had all his wits about him, answered that he might tell that story, but he much doubted whether he should be believed: upon which St. Mark pulled from his finger a gold ring, worth about five ducats, saying, 'Show them this ring, and bid them look for it in my Treasury, whence it will be found missing.' On the morrow the fisherman did as he was told. (See Paris Bordone's masterpiece in the first room, 31.) The ring was discovered to be absent from its usual custody, and the fortunate boatman not only received his fare, but an annual pension to boot. Moreover, a solemn procession and thanksgiving were appointed, in gratitude to the three holy corpses which had rescued from such calamity the land affording them burial."—*Ven. Hist.*

The *Bossi* collection belonging to this Academy contains many and beautiful drawings by *Raphael*, *Michael Angelo*, *Leonardi da Vinci*, and others, with some good bronzes and sculptures.

The *Sala delle Radunanze Accademiche*, or room in which the Academy holds its meetings, is a noble apartment, painted by *Titian*. It contains some very curious specimens of ancient sculpture, collected by *Cicognara* from various demolished churches. Over the chair of the president is a vase of porphyry, containing the right hand of *Canova*, with his chisel above.

The *Pinacoteca Manfredini* is deposited in the buildings of the Ecclesiastical Seminary (see p. 323), to which establishment it was bequeathed by its late owner. It contains some fine sketches by *Correggio* for the *Duomo* of *Parma*, and some other tolerably good pieces. The cloister of the Seminary is entirely filled with monuments and inscriptions saved from demolished churches.

House of Titian. According to Mrs. Jameson the direction by which this may be found, though with difficulty, is, "Nella contrada di S. Cancino, in luogo appellato Birigrande, nel campo

Rotto, sopra la palude o Canale ch' è in faccia all' isola di Murano, dove ora stanno innalzate le Fondamenta nuove." For details, however, the traveller must be referred to that lady's interesting account.

Theatres. The principal theatre is *la Fenice*, originally built in 1791. It is handsome and of a good size. It is open during the carnival, *i. e.* during the early months of winter, and sometimes in the spring, for the performance of operas and ballets. The office for places is, during the day, situated about the middle of the *Procuratie vecchie*. The price of admission is 3 *zwanzigers*.

The next theatre after the *Fenice* is the *Teatro Gallo*, so called from the name of its proprietor, but also known by the name of *Teatro San Benedetto*. In autumn, winter, and spring, an opera company, usually second-rate, perform at this theatre. When the *Fenice* is shut the performances are rather better.

The *Teatro Apollo*, a *San Lucca*, is usually open for the drama, not often for the opera.

The *Teatro San Samuele* is rarely open. It is a pretty theatre, well adapted for hearing, but distant. Opera buffa is performed here.

The *Teatro Malibran* is near the *Rialto*. It is opened during the day, evening, or night. It is large. The amusements consist of rope-dancing, sword-swallowing, and such-like performances. It received its present name from the gratitude of the proprietor to *Malibran*, who performed here three nights at his request, to redeem his ruined finances, and then refused to accept any salary or recompence.

The *Giardino Pubblico*, at the end of the *Riva de' Schiavoni*, was formed by the French, but has been extended and improved of late years.

Artesian Wells—Supply of water.—Several Artesian wells have been recently sunk at Venice (in 1847), at the expense of the municipality, and under the direction of a very talented French engineer, M. Degoussée. Situated in

the midst of a salt marsh, Venice had hitherto been dependent on its cisterns for fresh water, or on its being brought from the mainland in large flat-bottomed boats, attended with great expense. M. Degoussée, who had executed several works of this kind in France, was led from geological considerations to conclude that an ample supply of fresh water might be obtained, at an inconsiderable depth and expense, and the result has fully confirmed his previsions. Before the Revolutionary movement in 1848 no less than seven Artesian wells were pouring forth unceasing currents of fresh water, and supplying fountains in several of the squares of Venice; and although at first prejudices were raised against it, from its slightly chalybeate quality, it has come into general use, and is greatly superior to that of ill-kept cisterns, or of the muddy rivers of the Littoral. It will interest the traveller to visit some of these fountains, spouting on the borders of the Laguna, as in the Piazzas of Santa Maria Formosa, of the Gesuiti, &c. The water contains a small quantity of iron and some vegetable matter, the latter derived from the peaty stratum through which it filters. It is supposed, with great probability, that the water which rises to the surface through these borings has fallen in the form of rain upon the mountains bordering on the Lago di Garda.

The islands scattered round Venice in the Lagoon contain, many of them, buildings worth seeing. A few excursions too about the Lagoon, such as that to Torcello, will give a clearer idea of the nature of the site of Venice than a mere inspection of the city itself.

Murano is the most considerable, and was formerly the most flourishing, of these islands. It is well known that the glass manufacture of Murano was the most perfect in Europe, not only during the middle ages, but even till the beginning of the last century.

Murano, however, was not the only place where glass was made. Be-

sides the real beauty of the Venice crystal, it was supposed to possess the virtue of detecting poison. The cup would break into shivers if any envenomed beverage were poured into it. At present the glass manufacture is carried on upon a reduced scale, beads constituting its principal article.

Murano now contains a population of about 5000 Inhab., and several remarkable buildings: of these the chief is the *Duomo*, or cathedral of *San Donato*.

"In the year 1125 Domenico Michael, 34th Doge of Venice, took the island of Cephalaria on his return from the Holy Land, and brought from thence the body of San Donato, once Bishop of Evorea, in Epirus. This treasure he deposited in the ancient church of *Sta. Maria*, at Murano. The probability is that the church was entirely rebuilt soon after this transaction, as the style of its architecture is in accordance with that of the 12th century. The eastern apse exhibits one of the richest specimens of external decoration in the Lombard style. From the veneration of the saint the church of *Sta. Maria* was soon called *S. Donato*. In front of the high altar is a bas-relief of *San Donato*, carved in wood, which was executed by some Venetian artist at the beginning of the 14th century."—*G. Knight*.

The vaulting over the altar, covered with gold, contains only one figure, a lengthened, ghastly Virgin, in the hardest Greek style, with the Greek monogram. The columns in this part of the church are of fine Greek marble, but are permanently covered with damask, by which furniture decoration their effect is rather injured. The pavement resembles that of St. Mark. It exhibits various patterns; many are exactly like what are found in Roman tessellated pavements. An inscription gives us the exact date (1140), and this renders it a specimen of great value. In other parts the church has been modernised. Behind the high altar are portraits of the Podestà Memmo and his wife, dated 1310, and said to be amongst the earliest known specimens

of the Venetian school. The monument to Fra Paolo Sarpi, which formerly stood in the church of the Servi at Venice, was removed here after its desecration in 1796; the friars, however, to please the clergy, effaced the inscription, which the authorities have obliged them to restore.

In the church of *San Pietro e San Paolo* are some good pictures. *Giovanni Bellini*, the Virgin enthroned.—*Tintoretto*, the Baptism in the Jordan.—*Paolo Veronese*, St. Jerome in the Desert.—*Palma Vecchio*, an Altar-piece, in which is introduced the portrait of the Senator Pasqualigo.

San Michele di Murano stands upon an island of its own. It is rich, both in the interior and the exterior. The monument to the memory of the Greek monk Eusebius has a remarkable epitaph composed by Aldus. Connected with the church is the Capella Emilianiana, a beautiful structure, by *Guglielmo di Bergamo*, built about 1530. This convent formerly belonged to the Camaldolesi; and the famous Fra' Mauro, the geographer, was a member of the house. They are now extinct, and the monastery is tenanted by the Franciscans, who have recently been put in possession of the fabric, from whence they start daily to levy alms in Venice.

Isola di Burano and *Isola di Mazzorbo*.—These islands contain much garden-ground: a good proportion of the vegetables consumed at Venice are grown upon them. The inhabitants are poor, but well contented and industrious, and preserve some features of the ancient character of the Venetians.

Isola di Torcello.—"Torcello was the parent island of the Venetian states; the spot to which the unfortunate inhabitants of Altinum and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello thus peopled became a town, and had its cathedral and its bishops long before the existence of *St. Mark's*." Others sought refuge here from the desolating and persecuting arms of the Arian Lombards; and to escape their yoke Paul

Bishop of Altino translated his see here about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The city seems to have decayed as early as the 11th centy.; but the succession of the Episcopal see continued until the revolution, as well as the republic.

There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who, amongst other privileges, conferred titles of nobility on such as were willing, like our primitive baronetcy, to assist the treasury of the state—in this instance, by the payment of ten zecchini, somewhat about five pounds sterling.—"In process of time Torcello was enriched with the remains of Sa. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city. * * * *

The exact time at which the body of Sa. Fosca was brought to Torcello, and consequently the exact date of this building, is unknown; but the church must have existed before the year 1011, because in that year, as is proved by a deed cited by Cornelius, two sisters, Maria and Bona, natives of Torcello, endowed the church of Sa. Fosca with certain lands. The building itself presents all the appearance of remote antiquity. Upon the whole, we may safely assume that it is at least as old as the 10th centy. The plan of this building, whenever it was erected, must have been imported from the East; for Sa. Fosca is not a Latin Basilica, but the square church of the Greeks, surmounted by the Oriental cupola. The capitals of the pillars of the porticoes by which it is surrounded are very peculiar; neither formed after Roman models, nor admitting Lombard imagery. These were also probably of Byzantine extraction. The interior is gracefully designed, consisting of a peristyle of insulated columns and piers, which together support the dome. The church underwent restoration at different times—in 1247, and again at a later period; but the original character

of the building has been preserved." *G. Knight.*

In the immediate vicinity of S. Fosca stands the *cathedral* of Torcello, in the same state in which it was rebuilt in the beginning of the 11th centy., by Orso Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo. This edifice neither resembles its Lombard contemporaries nor its Byzantine neighbour, but might be thought more ancient than it really is, as it is built on the Latin plan, and in the more Roman style of the old basilicas. The fact is that the Venetians, from their maritime and commercial pursuits, were always accustomed rather to look abroad than to Lombardy for their models; and if this cathedral is in the Roman and not in the Byzantine style (as were most of the Venetian buildings), it perhaps was copied from a church which then existed, and still exists, on the opposite shores of the gulf—the cathedral of Parenzo, in Istria, which was built in the 6th centy., and to which the cathedral of Torcello bears a strong resemblance.

"The chancel of the cathedral of Torcello is very remarkable. In this instance, behind the principal apse, there are 5 additional apses, separated from the sanctuary by an intervening aisle, introducing a change which places the choir very much in that insulated position which it occupies in later buildings. Nor is this the only peculiarity of this chancel. The principal apse in this instance, and in this alone, has internally the appearance of a theatre. 8 semicircular steps of white marble rise above each other, forming seats for the clergy of different degrees, and conducting, as it were, to the bishop's throne, which occupies the central spot at the summit."—*G. Knight.*

The vaulting is covered with mosaic figures of the Apostles: above is the figure of our Lord. Opposite to these gaunt and ghastly figures, another vast mosaic represents the Last Judgment, where kings and emperors are, as usual, introduced; their costume is purely *Byzantine*. It is probably of the 10th centy., remarkably bright and crude. It

represents the state of the blessed and the condemned. Limbo, or Hades, is figured in one compartment; Hell and Heaven in others; Death and the grave are brought before you, the worms writhing in the eyeless skulls. As works of art they are on a par with the paintings of savages, or the woodcuts of halfpenny ballads; but they are curious, because, like the monkish tales of equal merit, they must have been designed to excite the devotions of the pious, and the fears of the wicked. The choir retains its original reading-desks of marble, and the enclosure of marble worked in Greek patterns. The altar-table, of embossed silver, is of Greek workmanship; only some few compartments remain, and these are now affixed over the entrance of the choir. The windows are not the least curious part of the structure. They are closed by valves or shutters composed of huge slabs of stone. The windows are now glazed, but the glass is evidently a later addition. The Campanile, which stands quite disconnected from the church, beyond the eastern end, may be ascended without difficulty. From the top a fine view is obtained of the Alps and of the Adriatic: and the character of the Lagoon, and of the islands formed in it, may be satisfactorily observed.

Amongst the curiosities of Torcello is a massy stone chair, standing in the open field, and called the "*Throne of Attila*." It is perhaps the seat in which the chief magistrates of Torcello were inaugurated.

The Lagoon, immediately opposite to Venice, is closed by a long sandy island, extending from the Pass of the Lido to that of Malamocco. The N. E. entrance into the Lagoon is protected by the *Castello di Sant' Andrea*, built and constructed by Sanmicheli, whose talents as a military engineer were as great as those which he exhibited as a civil architect. The plan of the fortress is a pentagon; and the foundations were not laid without great difficulty. Sanmicheli was much censured, and it was bruited about that the edifice was insecure. Such an accusation might have cost

the architect his head, but the senate, as the story goes, determined to *prove* the fortress. The 40 embrasures were mounted with the largest guns, double charged, and all were fired simultaneously, but not a stone was moved, and Sanmicheli's detractors were dismissed with deserved contumely.

The shore of this Littorale, towards the Adriatic, constitutes the *Lido*, now associated with the name of Byron, as the spot where he used to take his rides, and where he designed to have been buried. Tombs there are already; ancient Jewish sepulchres, moss-grown, and half covered with drifted sand, adding to the gloomy feeling of the solitude; the few trees are old and stunted, the vegetation, the "rest harrow," is harsh and arid, all around seems desolate. The sunrise from the Lido is most magnificent.

Excursion to Chioggia; in Venetian, *Chiozza*.—During the summer, on Sundays, steamboats frequently make excursions to Chioggia, leaving Venice between 9 and 10 a.m., and returning between 6 and 7 p.m. The distance between Venice and Chioggia is about 20 m., which is performed in 2 hrs. It is an excursion worth making, as thereby a good general view of the Lagoon, S. of Venice, of the small islands studded about it, and of the 2 long islands which divide the Lagoon from the Adriatic, is obtained. Chioggia, too, preserves those features of a fishing and mercantile settlement amid the waters, which in Venice disappeared under the splendour of a Capital city. The excursion can hardly be made in the same day in a gondola, because even with 2 rowers between 4 and 5 hrs. would be required for the voyage from Venice to Chioggia, and as much of course for the return.

The steamer, leaving her moorings opposite to the Riva dei Schiavoni, proceeds down the Orfano Canal, leaving on the l. the islands of S. Servolo on which is the lunatic asylum, and S. Lazzaro which contains the Armenian convent, and on the rt. *La Grazia*: then entering the canal of S. Spirito, it passes on the l. S. Clemente and S. Spi-

rito, and on the rt. the Lazzaretto di Poveglia. It then passes nearer to the long island of the Lido, where the channel bends round close to the village of Malamocco, which gives its name to this part of the channel. Further on, opposite the Fort Alberoni, which is at the southern extremity of the island, and guards the Malamocco entrance on the N., the channel is called *la Bocchetta*. The steamer passes out from the Lagoon into the Adriatic by the Malamocco Pass, as there is no deep channel within the island of Palestrina. Extensive moles, formed with large blocks of limestone brought from Istria, are seen on each side of the Malamocco entrance; these have been made of late years in order to increase the scour by contracting the channel, and thereby obtain a greater depth of water. The steamer then coasts along and at a short distance off the shore of the long island of Palestrina, on which are a succession of small towns, S. Pietro, S. Stefano, S. Antonio, and Palestrina. The entrance of the Porto di Chioggia is wide, but not deep: the steamer enters, but it is necessary to disembark in boats.

Chioggia consists of a long and wide straight street, extending the whole length of the island on which the town is built, with smaller streets branching off from this at right angles. On the seaward side are canals, streets, and alleys filled with boats, masts, nets, and the usual implements of a fishing town. A wide arm of the Lagoon separates the town from the long bank or island which here divides the Lagoon from the open sea. On this island is the small town of *Salto Marina*, between whose inhabitants and those of Chioggia there exist great rivalry and jealousy. In the principal street are several churches, two of considerable size, but having a faded and dilapidated appearance. There is also a mixture of large houses with small, and a few cafés, whose style is by no means splendid. At the end of this street a long low bridge of numerous small arches connects the town with the adjacent island, and thereby with the main land to the southward. The population is

engaged in the coasting trade, in fishing, and in piloting vessels into the harbour of Venice. Chioggia has a reputation for the beauty of its women, who are said to have furnished the models of the fine figures of Titian. The people of Chioggia are very proud of their descent: they are remarkable for their attention to dress. The Mantilla and Zendale may still be seen there, and the regular old Italian story-teller heard in the street. Goldoni's account of the inhabitants in his day drolly hints their decline in prosperity:—"In questo paese si divide tutta la popolazione in due classi: ricchi, e poveri. Quelli che portano una parucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto, ed un cappotto, sono i poveri, e bene spesso questi ultimi hanno quattro volte più danaro degli altri."

The works of the *Murazzi*, or great wall separating the Lagoon from the Adriatic, are on a vast scale in the neighbourhood of Chioggia. They have been recently greatly restored; the sea face laid on a slope of 4 to 1.

In returning from Chioggia to Venice, in the afternoon, the sunset, as seen over the Lagoon, with the Euganean hills and the Veronese mountains in the distance through the golden haze, is very fine.

The traveller, who wishes to proceed to Ravenna, can do so from Chioggia, but it is an uninteresting route, and must be performed in a great part by canals. This route is fully described in the *Hand-book for Central Italy* (p. 73, route 11.) The distance is nearly 90 miles.

ROUTE 27.

PADUA TO FERRARA.

(6 posts = 52 m.)

A good Diligence leaves Padua for Ferrara and Bologna every evening, reaching the first at 7 a.m., and the latter at 11. A large lumbering vehicle called an omnibus, but a very rickety concern, starts from Padua every morn-

ing for Ferrara, employing 12 hours in the journey.

On leaving Padua the road follows the canal.

6 miles beyond the city is Battaglia, a town of 2700 Inhab., at the foot of the Euganean hills, surrounded by villas: it is celebrated for its baths. 2 m. farther is Catajo, with the villa Obizzi on the rt., belonging to the Duke of Modena. (See Route 23 a, p. 217.)

1½ Posts. Monselice, a town of 8000 souls at the foot of a hill, one of the most Eastern spurs of the Euganeans, and on which once stood a castle celebrated in mediæval Italian history; the town derives its name from the Lava (Selce) quarried here for the roads. The hill abounded in vipers, used by the Venetian apothecaries in the preparation of their once celebrated Theriaca. (See Rte. 23 a, p. 216.)

Cross the Gorzone canal and soon after the Adige (by a ferry-boat) at Boara. The country is flat and almost marshy, but teeming with the most luxuriant vegetation.

1½ *Rovigo* (in going from Rovigo to Monselice an additional horse is required, at least in winter, on account of the badness of the road). *Inn*: Cappa d'Oro, a very comfortable house. A small city, active and cheerful. Pop. near 10,000. The cathedral is now the seat of the Bishop of *Adria*. That ancient city lives only in the name of the Adriatic: its site, at a short distance from Rovigo, can scarcely be traced, and the excavations have not been productive of any objects of great interest. The *Duomo* of Rovigo is a plain building, with a few second-rate pictures. The Piazza before the Palazzo del Podestà is ornamented with a column, which once bore the Lion of St. Mark. The *chapel of the Madonna*, a circular building, at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by the inferior artists of the Venetian school.

The road continues through the flat country intersected by canals; part of it runs upon an embankment, and the country continues to display the same

exuberant fertility. 8 miles beyond Rovigo, it crosses the Bianco canal, and soon afterwards reaches

1 *Polesella*, where the canal enters the Po.

"To check the aberrations of the rivers in this part of the country from their channels, a catastrophe which used formerly frequently to occur, a general system of embankment has been adopted; and the Po, Adige, and almost all their tributaries, are now confined between high artificial banks. The increased velocity acquired by the streams thus closed in enables them to convey a much larger portion of foreign matter to the sea; and, consequently, the deltas of the Po and Adige have gained far more rapidly on the Adriatic since the practice of embankment became almost universal. But, although more sediment is borne to the sea, part of the sand and mud, which in the natural state of things would be spread out by annual inundations over the plain, now subsides in the bottom of the river channels; and their capacity being thereby diminished, it is necessary, in order to prevent inundations in the following spring, to extract matter from the bed, and to add it to the banks of the river. Hence it happens that these streams now traverse the plain on the top of high mounds, like the waters of aqueducts, and at Ferrara the surface of the Po has become more elevated than the roofs of the houses. The magnitude of these barriers is a subject of increasing expense and anxiety, it having been sometimes found necessary to give an additional height of nearly one foot to the banks of the Adige and Po in a single season."—*Lyell*. "The practice of embankment was adopted on some of the Italian rivers as early as the 13th centy. The deltas of the rivers falling into the upper part of the Adriatic have gone on rapidly increasing within the period of history. From the northernmost point of the Gulf of Trieste, where the Isonzo enters, down to the S. of Ravenna, there is an uninterrupted series of recent accessions of land, more than 100 m. in length,

which within the last 2000 years have increased from 2 to 20 m. in breadth. The Isonzo, Tagliamento, Piave, Brenta, Adige, and Po, besides many other smaller rivers, contribute to the advance of the coast-line, and to the shallowing of the gulf. The Po and the Adige may now be considered as entering by one common delta, for two branches of the Adige are connected with arms of the Po.

"In consequence of the great concentration of the flooded waters of these streams since the system of embankment became general, the rate of encroachment of the new land upon the Adriatic, especially at that point where the Po and the Adige enter, is said to have been greatly accelerated. *Adria* was a seaport in the time of Augustus, and had in ancient times given its name to the gulf; it is now about 20 Italian or geogr. miles inland. *Ravenna* was also a seaport, and is now about 4 m. from the shore. Yet even before the practice of embankment was introduced, the alluvium of the Po advanced with rapidity on the Adriatic; for *Spina*, a very ancient city, originally built in the district of *Ravenna*, at the mouth of a great arm of the Po, was, so early as the commencement of our era, 11 m. distant from the sea."—*Prin. of Geol.*, i. 435. The length of the course of the Po is 410 m., and the superficial extent of the basin drained by it is 22,656 geo. sq. miles. (The basin drained by the *Thames* is 6400 geo. sq. miles, that by the *Severn* 4000.)

Steam navigation has been of late years introduced on this noble river, but by no means to the extent to which it might be carried for the transport of merchandize, owing to the unsettled regulations of the Rivierian provinces, and the neglected condition of the navigable channel. In 1845 the steamer *Contessa Clementina*, leaving *Venice*, ascended the Po to the mouth of the *Ticino* near *Pavia*; it was the first of a fleet of steamers belonging to a Venetian company, presided over by Count *Mocenigo*, built for the purpose of carrying on a regular navigation between *Venice* and the provinces bor-

dering on the Po and its affluents. The navigation of this great artery of Northern Italy has of late attracted much of the attention of the Austrian government.

From Polesella, the road follows the left bank of the Po to the Austrian frontier station.

Cross to *Ponte di Lago Scuro*, the Papal frontier station, by a ferry-boat, a tedious operation. The Dogana here will give but little trouble, and a civil word and a small bribe will remove all difficulty.

2 Ferrara. { See *Handbook for Central Italy, Route 3.*

Inn: The Tre Mori is much improved. The Tre Corona. The Europa is now the best in Ferrara; it is opposite to the Post and Diligence offices.

ROUTE 28.

VENICE TO TRIESTE.

Steamers three times a week—the quickest and least fatiguing way.

Railway trains leave Venice for Treviso 5 times a day, performing the journey of about 16 m. in less than an hour. The line of railroad to Treviso separates from that to Padua (Rte. 26 b) at Mestre.

Treviso, the ancient Tarvisium (*Inns*: Albergo Reale; Quattro Corone), a city of 18,600 Inhab., on the Sile, a tributary of the Piave. Treviso was formerly capital of the Trevisan Mark, as it still is of the province of the same name, and a Bishop's see; it is situated in a very fertile territory, and possesses flourishing manufactories of cloth, paper, &c. The Duomo, or old cathedral, dedicated to St. Peter, though unfinished, is a fine building, with its five cupolas. It contains a chapel covered with good frescoes, by *Pordenone*. There is an altar piece by *Titian*, representing the Annunciation, and a curious picture representing a procession of the Trevisan authorities, by *Domenici*, a native artist. The Gothic church of San Nicolo contains paintings by *Gian Bellini* and *Paris Bordone*, and a somewhat celebrated one by *Marco Pensabene*, erroneously attri-

buted to *Sebastian del Piombo*. In the Monte di Pietà there is a fine picture by *Giorgione*, the Entombment of Christ, said to have been his last work, and even to have been finished by *Titian*. It is now nearly effaced in parts. The Palazzo Publico and Theatre are fine buildings; the Villa Manfrini has extensive gardens.

The high road from Milan to Vienna, by the Ampezzo and Pontebba routes, joins that from Venice at Treviso; having crossed the great plain of the Trevigiano from Vicenza, passing through Cittadella on the Brenta, and Castelfranco, the country of *Giorgione*.

Two roads lead from Treviso towards Trieste, both joining again at Codroipo; the first and shortest through *Oderzo*, a large village, the ancient *Opitergium*.

Manticano.

Motta, a town of 5000 Inhab., on the Livenza, which is from this point navigable. Scarpa, the celebrated anatomical professor of Pavia, was a native of this place.

San Vito, 1 m. from the Tagliamento, a flourishing town of 5000 Inhab., with linen and silk manufactories: there are some good pictures by *Pompeo Amalteo* and his master *Licinio*, in the choir of the hospital church.

The other or upper road from Treviso, which is that we shall follow, runs along the foot of the last declivities of the subalpine hills, and is more picturesque and interesting. Leaving Treviso, we arrive, by a broad well-kept road lined with villas, at

1 *Spresiano*, 3 m. beyond which we cross the Piave, on a wooden bridge of several arches.

1 *Conegliano* (*Inn*: La Posta, good). Pop. 6500. The town is surmounted by an extensive castle, that gives a fine appearance to it as it is approached. There are frescoes by *Pordenone*, now nearly obliterated, on the outside of several private houses in the town; in the Duomo is an altar-piece of *Cimada Conegliano*, a native of the place. On leaving the town we pass under a triumphal arch, erected in honour of

the late Emperor Francis I. of Austria. 3 m. farther the great road by the valley of Cadore, and the Ampezzo pass to Innspruck, branches off to the l. (See *Handbook of S. Germany*, Rte. 228).

1½ *Sacile* (*Inn*: La Posta), a town of 3700 Inhab., on the Livenza. It retains some traces of its former importance, being surrounded by a good wall and ditch; the palace of the Podestà is a considerable building.

1 *Pordenone* (*Inn*: La Posta, good) contains 4000 Inhab., and is supposed to occupy the site of the Portus Naonis of the Romans. It contains a large paper-mill on the Noncello torrent. Giovanni Antonio Licinio Regillo, called Il Pordenone, was born here in 1483; there is a picture of St. Christopher by him in the principal church.

1½ *Codroipo* (*Inn*: Il Imperatore). Here the two roads from Treviso join. Half way between Pordenone and this place the Tagliamento is crossed upon a wooden bridge, 1130 yards, or nearly two-thirds of a m. long, the bed of the river being here upwards of a m. wide, and a real "Sea of Stones," showing the changeable nature of the river's course. From the Ponte della Delizia, on the l. bank of the Tagliamento, a road branches off to the l., and, following it, leads to Osoppo, a fortified town, and Venzona, and by the Val di Ferro to Pontebba, and thence to Villach by the Valley of the Drave to Vienna. (See *Handbook of South Germany*, Rte. 250.) From Codroipo the post-road makes a considerable détour to Udine, but a more direct one passes across the plain to Palma Nova, a very strongly-fortified town, 3 m. W. of the river Torre. The road from Codroipo to Udine passes through Basagliapenta and

Campo Formio, or more properly Campo Formido, where the treaty between General Bonaparte and the Emperor of Austria was signed in October 1797, by which Venice was so shamefully sacrificed by the French general, to Austria—one of the deepest blots in the political history of Napoleon. The mean house in which the treaty was signed is still pointed out.

N. Italy—1854.

1½ *Udine* (*Inn*: L'Europa, good; La Stella,) a city of 20,000 Inhab., once a place of much importance as the capital of Friuli. It is still surrounded by its ancient walls. In the midst is the old town, also walled, and surrounded by a fosse of water. In the centre is the castle, on a height, said to have been founded by Attila. Udine presents so many features of resemblance in its buildings to the mother city, to whose rule it was so long subjected, as to merit the name of Venice in miniature: it has its grand square, its palazzo publico—a fine building on arches in imitation of the Doge's palace—the two columns, the winged lion of St. Mark, and the campanile with two figures to strike the hours. The cathedral, dedicated to the Virgin, in the Byzantine style of architecture, is the most interesting object in the town. The campanile dates from the 12th century. In the bishop's palace is a ceiling painted by *Giovanni da Udine*, whose house still exists, and is remarkable from being adorned within and without with stucco ornaments, probably by himself. The castle on the height is now used as a prison; the view hence over the plains of Friuli is very fine. The Campo Santo is well deserving of a visit.

10 m. E. of Udine is Cividale, the ancient Forum Julii, interesting from its numerous Roman antiquities: its Duomo, or collegiate church, founded in 750, is a remarkable Gothic edifice. The archives contain some valuable ancient MSS.

1 *Percotto*.

1 *Romans*. Between Percotto and this post the direct road from Codroipo by Palma Nova joins our route at San Vito, one m. W. of the passage of the Torre. From Romans a road branches off on the l. to Gradisca, situated on the l. bank of the Isonzo, the road to Trieste crossing the same celebrated river, the theoretical boundary of Italy, towards the N. E., by two branches at Sagrada.

1 *Montefalcone*. Hence the road runs near the Adriatic to San Giovanni on the Timavo, the ancient *Timavus*, ½ a m. from the coast,—perhaps

the most northern point of the Adriatic.

1 *Santa Croce* { See *Handbook of*
1 *Trieste* { *South Germany*
 Rtes. 248 & 254.

An interesting excursion may be made to Aquileja either from Montefalcone or Palma Nova, the former 15, the latter 10½ m. distant from it. From Palma Nova the road passes through Strasoldo (3 m.), Cervigna (2½ m.), Terzo (2 m.), Aquileja (3 m.). Aquileia was in ancient times one of the most important provincial cities of Rome, and one of its strongest frontier fortresses, the chief bulwark of Italy towards the N.E. Augustus often resided at it, and its population was then estimated at 100,000 souls. It was taken by Attilia in 452, and reduced to ashes by that ferocious barbarian,

who caused it to be razed to the ground. It contains at present about 150 houses, and 1500 Inhab. Its climate is pestilential at certain seasons from the marshes in the midst of which it is situated. The Duomo, built between 1019-42, is a splendid architectural monument of the middle ages, historically remarkable as the metropolitan church of the Patriarch of Aquileja, whose stone throne, in which he was installed, is still preserved behind the altar. The crypt is very curious. Among the remains of antiquity are fragments of the palace of the Patriarch Poppo, who built the cathedral and a detached tower of sandstone. The Roman remains in the neighbourhood are very abundant; excavations are going on, and a local museum contains what has been recovered.

SECTION IV.

DUCHIES OF PARMA AND PIACENZA.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
34. <i>Piacenza to Parma</i> . . .	340	36. <i>Parma to Mantua, by Guast-</i>	
35. <i>Cremona to Parma, by Casal</i>		<i>alla</i>	360
<i>Maggiore and Colorno</i> . .	359	37. <i>Parma to Lucca, by Fornuovo</i>	
(TURIN to PIACENZA, by <i>Ales-</i>		<i>and Pontremoli</i>	361
<i>sandria. See Rte. 6.)</i>		(MILAN to PIACENZA, 6½ posts,	
		<i>Rte. 22.)</i>	

PRELIMINARY INFORMATION.

§ 1. GOVERNMENT.

These two dismemberments of ancient Lombardy, which were bestowed by Pope Paul III. on his son Pier Luigi Farnese, remained in the possession of his descendants until the extinction of the male branch of that celebrated family in 1731, when they devolved to the Spanish branch of the House of Bourbon, in virtue of the inheritance of Elizabeth Farnese, the daughter of the last duke of that family, who had married Philip V. of Spain. This transfer was confirmed by the treaty of Aix-la-Chapelle. At the breaking out of the wars of the French Revolution these duchies were governed by Ferdinand the grandson of Elizabeth, and were invaded by Bonaparte in 1796. After that period, they may be considered as dependencies of France, forming one of the Departments of the Regno d'Italia, that of the Taro. On the fall of Napoleon, Parma and Piacenza, to which Guastalla had been annexed, were made over to the Empress Maria Louisa for her lifetime by the Allied Powers at the congress of Vienna, and afterwards to revert to the descendants of the last dukes of the House of Bourbon, to whom in the mean time the duchy of Lucca had been given in compensation. On the death of Maria Louisa, in December, 1847, Duke Charles II. of Bourbon became Duke of Parma and Piacenza; but abdicated in 1849, in favour of his son the late Duke Charles III., who died, by assassination, in 1854, leaving several children. The eldest son being an infant, the government of the duchies was assumed by his mother, as Regent, during his minority. In the event of failure of male issue in the reigning family, the duchy of Parma Proper is to revert to Austria, and that of Piacenza to the Crown of Sardinia.

The sovereignty of Parma now embraces the former duchy of that name, the duchy of Piacenza, and the district of Pontremoli, ceded to it by Tuscany on the sovereign of the latter country coming into possession of the duchy of Lucca. Guastalla, which formed a part of the possessions held by Maria Louisa, has been transferred to Modena.

The laws and coins of the united duchy are French; and the tone of the little court, from the long reign of the ex-French Empress, is equally Gallican, with a strong admixture of Austrian.

§ 2. NATURE OF THE COUNTRY.—INHABITANTS.—PRODUCE.

Parma, as a government, comprises the two small duchies of Parma and Piacenza, and the province of Lunigiana, with a population in 1851 of 493,347
Q 2

soils. It is of a triangular shape, having the Po on the N. for its boundary, and the Apennines on the S. The portion of the plain of Lombardy which is comprised within Parma is watered by numerous canals, and is remarkably fertile. The mountainous districts are dry and rocky, but afford pasturage. The *métayer* system prevails; the engagements are not, however, free between the landlord and tenant; the administration favours and protects the latter, in order that he may not be forced to accept unfavourable terms, the landlord having only power to demand from the tenant to a specified extent determined by the law. Pasturage is extensively followed. The farms are small, and the mode of cultivation is not in an advanced state, except in the plain country.

Many of the inhabitants of the mountain districts leave their homes annually to seek for employment during the agricultural season in Lombardy and Tuscany, and return with the money earned to maintain themselves and their families; others, for a much longer period, as itinerant musicians, &c. Most of those Italians with organs, &c., whom we see about our streets, come from the districts of Parma and Modena bordering on the Apennines. Whenever we find this migration to seek for employment abroad, the people may generally be considered as not in a favourable condition in their own country. This applies equally to the Irish and the Westphalian peasant; the one leaves his country for England, the other for the Netherlands, during harvest-time.

The trade of Parma is limited to the importation, through Trieste and Genoa, of colonial produce for its consumption, British and other foreign manufactures, and articles of luxury.

The exports consist chiefly of cattle, hogs, hemp, and cheese, some silk, and a good deal of wine to the districts beyond the Po.

§ 3. MONEY AND POSTING.

The coin struck by Maria Louisa is very beautiful, and, as before observed, is similar to the French in value, differing only in the impression. The old lira of Parma is still in circulation; 97 of these are equivalent to 20 francs; but in ordinary dealing 5 lire of Parma are equal to a franc, a lira being thus 4 soldi. The Austrian coinage is current. The posting regulations are the same as in Austrian Lombardy. The passport must be visé by the Austrian diplomatic authorities, and that is sufficient.

ROUTE 34.

PIACENZA TO PARMA.

(5 posts.)

PIACENZA (*Inns*: Albergo di San Marco, known also under the name of *Leone d'Oro*, as St. Mark is represented by his winged lion; the best, and tolerable: on the ground-floor of this inn is a strange collection of old paintings, but of no merit. Albergo *d'Italia*. *La Croce Bianca*).

A *Rly.* is in progress to connect Piacenza with Alessandria and Turin, by way of Tortona and Voghera.

Piacenza la Fedele, founded by the Boian Gauls, received, it is said, from the Romans the name of *Placentia*, on account of its pleasing situation. It was one of the towns which revived the soonest after the invasions of the northern barbarians, and obtained an early share of the commerce which in the middle ages enriched the Italian towns. In the 10th century the fair of *Placentia* was the principal mart of the peninsula. The city now contains about 32,000 Inhab., a number which is not by any means in proportion to the ground covered by its circuit. Once a most opulent and splendid city, it now has a deserted aspect.

The most busy part of Piacenza is in the neighbourhood of the *Piazza de' Cavalli*, so called from the bronze statues of the two dukes, *Alessandro* and his son *Ranuccio Farnese*, which stand at either end of the terrace, in front of the *Palazzo del Commune*, or *Palazzo Pubblico*. "This building was erected by the merchants of Piacenza, and was begun in 1281. The lower part is of stone, and in the pointed style; the upper half is in the round style, and of brick, with terra cotta mouldings and ornaments. This building is one of the many instances which prove that the Saracenic style, finding its way through Venice, had in the middle ages a partial influence upon the architecture of Italy. The windows and the forked battlements of this building are in a Saracenic manner, and the Saracenic passion for variety appears in the dissimilarity of its parts, for the windows of the front are varied, and the two ends of the building are purposely made unlike each other. It is a noble building, in spite of its anomalies and mixture of different styles and materials."—*G. Knight*.

The statues were designed by *Francesco Mocchi*, a scholar of Giovanni di Bologna, and cast by *Marcello*, a Roman artist. They were decreed by the city on the occasion of the public entrance into Piacenza of Margherita Aldobrandini, the wife of Ranuccio, and were executed at its expense, at a cost, exclusive of the pedestals, of 44,107 Roman scudi, then equivalent to about 7200*l.*, but at the present period to a much larger sum. The statue of Ranuccio was erected in 1620, that of Alessandro in 1624. Ranuccio is in an attitude of command; Alessandro is reining in his steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery and the housings and mane all carried out by the wind. Both the statues seem wanting in that repose and simplicity which constitute the truly beautiful in art. These colossal statues, instead of being formed of several pieces, are cast at one jet. There are

perhaps no other examples of groups of equal size thus cast.

The traveller here first becomes acquainted with the countenances of the Farnese family, whose elevation so deeply tarnishes the Papal tiara. Alessandro, who succeeded to his father Ottavio in 1586, and died 1592, is the "Prince of Parma" whose name was so familiar in England in the reign of Elizabeth, as, for example, in the famous old ballad on the "Armada:"—

Their men were young, munition strong,
And, to do us more harm a,
They thought it meet to join their fleet
All with the Prince of Parma,
All with the Prince of Parma.

He was bold and enterprising. Governor of the Low Countries, he served Philip wisely and prudently; and, as a general, was less sanguinary than the other captains of his age. He died in 1592 at Arras, in consequence of the wounds which he had received at the siege of Rouen, his services having been transferred to France for the purpose of assisting the party of the League. The bas-reliefs upon the pedestal represent the taking of Antwerp (1585), and the raising of the blockade of Paris (1591). The Prince of Parma had been despatched by Philip to assist the party of the League; and this achievement was followed not long afterwards by Alessandro's retreat. Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetous, and merciless, Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed; and a supposed conspiracy enabled him, in 1612, to wreak his vengeance. On the 19th May in that year a scaffold was raised against the windows of the Farnese palace; and Barbara San Vitali, Countess of Colorno, was brought forth, shown to the people, and beheaded; she was followed by the noble Pio Torelli—his head fell also; San Vitali, Marquis of Sala, succeeded, and four others of the chief families. The execution lasted four hours, the duke looking on with grim delight. He wished to extirpate the families; and

we dare not repeat the treatment inflicted upon the children of San Vitali. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the family of Poniatowski, became the ancestor of the last unfortunate King of Poland.

The *Duomo* stands at the end of the long, narrow "Contrada dritta," which proceeds in a straight line from the Piazza. Though not of remote date, having been consecrated by Pope Innocent II. in 1132, it is, excepting some interpolations of the 15th century, in an ancient Lombard style. The porches are curious. In the archivolt are sculptured various figures, emblematical of the heavens and elements; amongst them are the twelve signs of the zodiac; the sun and the moon; stars, planets, and comets, and winds. The pillars of the portals stand upon combinations of crouching figures, together with the usual lions, and the whole exterior is full of curious details. A window in the apse is remarkable, the moulding of the archivolt standing free from the wall, with which it is connected by four grotesque heads. The interior is in a Lombard style, with wide spreading arches rising from massy columns, with bold plain capitals: over the crown of each arch a statue is let into the wall, and on most of the pillars are small tablets, representing workmen of various descriptions, a wheelwright, a carpenter, a smith, and many others, denoting the *Crafts* who contributed to the expense of erecting the building. The choir retains its stalls of rich *intarsiatura*; massy, bossed choir-books; and its twenty-four canons, who, with diminished means, still retain their station in the cathedral. The paintings are of a superior order. Six of the eight sides of the cupola are painted in fresco by *Guercino*; two, namely, the E. and N.E. compartments, supposing the church to stand exactly E. and W., are by *Morazzone*. A nearer view of them may be obtained from the colonnade which runs round the top of the drum, but the ledge is rather

narrow, and has no hand-rail. The subjects are:—four Prophets, four Sibyls, choirs of Angels, and Biblical subjects. These frescoes have been injured in a peculiar manner,—birds getting into the dome have flown against and scratched them. "The *Guercino* frescoes are very remarkable for their great power in colour and skill in execution of fresco on a large scale, and have less of the heaviness usually pervading the works of this master. At the great distance from which they must be seen from the floor of the cathedral, they are quite satisfactory, and fine specimens of interior decoration."—*C. W. C.* Lower down are figures of Charity, Truth, Chastity, and Humility, by *Franchini*. "In the tribune are frescoes by *Agostino* and *Ludovico Caracci*, full of academic power and skill, showing great knowledge of the human form and much grandeur of contour; the colours are distemperlike, but *in as perfect preservation as if but just done*. In the apsis is the Ascension of the Madonna, encircled by Angels, by *Agostino Caracci*; in preservation, and execution of its kind, quite complete, and full of skill; and in the arch above this are colossal figures of angels, grand but academic in treatment. Three of the four compartments in the vaulting above the high altar are by *Ludovico Caracci*, similar in design and treatment."—*C. W. C.* The subjects are—the Souls of the Just in Hades, and the Angelic Hierarchies. The fourth compartment is by *Camillo Procaccini*, the subject, the Assumption of the Virgin. By the same artist are the Visitation and the Descent of the Holy Ghost, on the S. wall of the chancel above the arches. By *Andrea Sirani* is a strange painting of the 10,000 crucified Martyrs. According to the legend they consisted of an army of 9000 Roman soldiers, commanded by *Primicerius* and *Helias*, who were miraculously converted to Christianity, and of 1000 more of the troops sent against them who followed their example. Their persecutors were the Emperors *Hadrian* and "Anto-

nus," and the crucifixion took place by the advice of King Sapor. In a chapel at the end of the N. aisle is a picture, which has become very black, of St. Martin and the Beggar, by *Ludovico Caracci*. By *Fiamenghino*, a St. Francis, and a Resurrection. Over the doorway is a Gothic tablet, or rather series of tablets, full of details.

The *Scurolo* is like that at Parma, a complete and well-lighted church, with transepts and choir, and numerous columns with varied capitals.

To the *Campanile*, a plain brick tower of about 200 ft. in height, is affixed a large projecting cage of iron, put up by Ludovico il Moro in 1495, and, as the tradition goes, for the purpose of exposing state prisoners to the gaze of the multitude.

The *Church of San Francesco Grande*, near the Piazza de' Cavalli, was built by the Franciscans in 1278. The exterior is partly in the Romanesque style; in the interior it exhibits a Gothic style. The Altar is richly plated with silver. The Cupola of the Altar of the Conception is well painted in fresco by *Malosso*.

Church of Sant Antonino, the original Cathedral of Piacenza, founded A. D. 324, as it is said upon the spot where St. Barnabas preached to the people, rebuilt in 903, and again 1104, and much altered and added to at various subsequent periods, (lastly in 1562), so that only one portion of its mediæval architecture now remains, namely, the curious entry called "*Il Paradiso*." The Sanctuary and Choir are painted by *Camillo Gavassetti* of Modena, who died in 1628, at a very early age, and few of whose paintings are found except in his native city. These pictures are principally subjects from the Apocalypse, and were admired and studied by Guercino. The drawing is exaggerated and mannered. *Gavassetti* is one of the numerous artists who, having painted but little in oil, are little known. An ancient painting upon wood of the 14th centy. should also be noticed as curious; it represents the incidents from the life of the patron saint.

Church of San Savino, founded in 903, and rebuilt in the 15th centy. The crypt is probably as old as the 10th centy.: the pavement is tessellated, representing the Signs of the Zodiac. In the church are good specimens of *Nuvolone* and *Zuccherò*.

Church of San Giovanni in Canale, founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. The building, which is spacious, contains a San Giacinto by *Malosso*, and some productions of modern artists. Here is a fine tomb of the Count of Montalbo, Orazio Scotti, by *Algardi*.

Church of Sant Agostino, desecrated and closed, and in danger of demolition. This church, by *Vignola*, is a very noble fabric. The nave is supported by 34 Doric columns, each granite shaft being of a single stone.

Church of San Sepolero, by *Bramante*, and a beautiful specimen of cinque-cento architecture.

Church of Sta. Maria della Campagna, also by *Bramante*; but a portion has been pulled down and rebuilt, and the previous proportions of the interior spoiled. This alteration occasioned the destruction of several frescoes by *Campi*. The frescoes of this church, though little known, are excellent. "In this church is a cupola and chapel painted in fresco by *Pordecone*, showing to what extent colour may be carried in fresco. The orange and blue, azure and gold, purple and red are as rich as in the Venetian pictures, and similar in treatment: the design not more severe, and with the same fierce dash in execution. On the l. of the western door on entering there is a small fresco of St. Augustine (done as a specimen previously to his being engaged to put his hand to the larger works), more complete and careful in finish, and very beautiful in colour; the rosy tints and luscious fulness in the flesh are as fine as can be."—*C. W. C.* This fresco has been wantonly injured and scraped off; as has also one further on, in a chapel on the l. hand, representing St. Catherine disputing

with the Pagan philosophers. This last is rather inferior in design to the rest of Pordenone's works in this church. On the wall at right angles with it is an oil picture of the Marriage of St. Catherine, also by Pordenone, which has become black and unintelligible, while the fresco is still clear. This picture the French were unable to remove; because, when they attempted to roll up the canvas, the painting, which was executed upon a prepared ground of plaster or *gesso* spread to the thickness of about 1/4th of an inch on the canvas, broke and fell off. Opposite to St. Augustine is a St. George, painted by *Gatti* as a specimen, when contending with Pordenone for the execution of the frescoes of this church; it is wretched. "The cupola is likewise by *Pordenone*; it is divided into 8 panels which contain Scripture subjects. Immediately under the circular opening of the lantern, and on the bands which divide the panels, are painted small compositions of children playing with animals among festoons of flowers of exquisite colour and fancy. Below the dome, on the frieze of the entablature, from which it springs, is a circle of small frescoes from the heathen mythology, in which the painter has evidently revelled."—*C. W. C.* Subjects which are thus so incongruously mixed with Scripture subjects are: 1. Neptune and Amphitrite with sea monsters; 2. Rape of Europa; 3. Silenus drunk, borne by Fauns and Satyrs; 4. Bacchus with Fauns and Satyrs; 5. Hercules strangling the Serpents, and other figures expressive of his Labours; 6. Jupiter hurling lightning at the Giants; 7. Diana hunting with Nymphs and Satyrs; 8. Venus and Adonis, with Cupids, Nymphs, and Satyrs. "In these the painter's fancy and fire are unfettered." On the piers, which alternate with pillars in supporting the entablature, are figures called apostles, said to be by Pordenone, but very inferior to the paintings in the dome, and resembling more the works of *Bernardino Gatti*, called *Sojuro*, who painted the drum below these piers with Scripture subjects. The penden-

tives are painted by *Pordenone*. These frescoes may be seen exceedingly well from the terrace which runs round the drum, behind the pillars and piers, and which is very wide. In a series of Scripture histories on the arches of nave and choir, the best are,—*Tobias* and the angel Raphael, *Daniele Campi*; *Ruth* and the Reapers, *Tiarini*; and several by *Gavassetti*, of which *Rachel* and *Rebekah*, and some subjects from the history of *Tobit*, are the most striking.

The Church of *San Sisto* was rebuilt in the 16th centy. It formerly contained *Raffaello's* celebrated *Madonna di San Sisto*, which, in 1754, the monks sold to the King of Poland for about 12,000*l.* Amongst the paintings which remain are the Slaughter of the Innocents, *Camillo Procaccini*; *Sta. Barbara*, *Palma Giovane*; The Martyrdom of *St. Martin*, *Bassano*; the Martyrdom of *St. Fabian* and *St. Benedict*, *Paolo* and *Orazio Farinata*. The monument of *Margaret of Austria*, wife of *Ottavio Farnese*, is rich but heavy; it was sculptured by *Giacinto Fiorentino*. The intarsiatura of the stalls of the choir is very elaborate and good of its kind.

The ancient *Palazzo Farnese*, built by *Margaret of Austria*, from the designs of *Vignola*, has been a most sumptuous edifice, and the remains of its splendid ornaments may be traced on its degraded and dilapidated halls. The French employed it as a barrack.

The Citadel, a regular pentagon, was begun by *Pier Luigi Farnese* in 1547. It is now permanently occupied by an Austrian garrison, and has been greatly strengthened by new works since 1848.

The charitable institutions of *Piacenza* are still very numerous and important. One (amongst many) may be instanced as interesting to the cursory traveller. It is the *Istituto Gazola*, founded for the maintenance and education of young females, who also receive marriage portions. The pupils are all taught drawing, and the house contains a very good collection of objects useful for instruction in the fine arts.

The walk round the decayed ramparts of Piacenza offers some fine and peculiar views—the masses of the churches and palaces within, the distant Alps and Apennines, and the glimpses of the Po, studded with willow islands.

Neighbourhood of Piacenza. A very interesting excursion may be made to *Velleia*, the Pompeii of Northern Italy, which lies S. of Piacenza, somewhat to the E.; but it cannot be posted, and a part of the road is scarcely practicable for any carriage, excepting the vehicles of the country; the distance is about 20 miles. It lies through the following places.

San Polo, formerly a fief of the ancient family of *Anguisola*, whose castle is still standing.

San Giorgio, hard by the torrent Nura. Here is a large and fine ancient castle, and a palazzo from the designs of *Vignola*, both belonging to the noble family of the Scotti.

Rezzano, near which is also a feudal castle, now dismantled. *Badagnano*, where the carriage-road ends.

The track now leads to the fertile and picturesque valley of the Chiero, and passes by a spot about $\frac{1}{2}$ of a mile from *Velleia*, where flames, formed by the combustion of carburated hydrogen gas, are constantly issuing from the ground; and you soon come in sight of the *Monte Moria* and *Monte Rovinazzo*, anciently one mountain, but severed by the fall of the vast masses by which the city was destroyed. It is conjectured that the summit contained a lake, and that the waters, percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered *Velleia* in their fall. And it is remarkable that the names of both the hills have reference to the catastrophe; *Rovinazzo* being derived from *rovina*, and *Moria* from *Morte*. No medals have been found of a later date than *Probus*; and hence we may conclude that the catastrophe took place in or not long after his short reign.

Velleia, though it must have been a

city of considerable note, is nowhere directly mentioned in any existing ancient writers; but there is a remarkably curious indirect notice of it in *Pliny*. It is in relation to the census of the Roman empire taken by *Trajan*, on which occasion there were found to be at *Velleia* six persons exceeding 110 years of age, four of 120, and one of 140. The subterraneous treasures were first obscurely known in the 17th century; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders, coins and ornaments to the goldsmiths of *Piacenza*; but in 1760, the circumstances having been made known to the Infante Don Philip, then Duke of Parma, the excavations were begun scientifically, and in the course of five years as many statues, inscriptions, and smaller antique articles were found as have filled the museum at Parma, hereafter described. An amphitheatre, temples, and a forum, have been discovered; none of the walls are more than 10 ft. in height, the mighty crush having thrown down the upper part. The excavations have not been regularly or systematically pursued since 1765.

We now return to the main road from *Piacenza* to *Parma*, which, upon quitting the gates of the city, is the celebrated *Via Emilia*, so called from *Emilius Lepidus*, who constructed it B.C. 187. This road took a wide circuit from *Bologna*, passing through *Modena*, *Parma*, and *Piacenza*, to *Milan*.

San Lazzaro, so called from an ancient hospital for lepers, upon the site whereof is now erected an extensive and important ecclesiastical seminary. The celebrated Cardinal *Alberoni*, who was born in the neighbouring town of *Fiorenzuola*, left all his property to this institution. Besides the students it supports many poor. The college contains some good pictures. The Legend of the Apparition of our Lord to St. Francis, by *Zuccaro*; a Virgin and Child, by *Pietro Perugino*; two paintings of Soldiers, by *Borgognone*; his own portrait, by

Caracaggio. In the church is the monument of the Cardinal benefactor. The whole institution is conducted upon the kindest and most liberal principles.

Ponte Nura, near which were discovered the mosaic pavements now in the Museum at Parma.

Cadeo, whose name, like San Lazaro, is a memorial of ancient piety; for here, in 1110, one Gisulphus, a Placentine citizen, founded a hospital, *Casa di Dio*, or *Ca' Deo*.

Fontana fredda, now a very small village, but anciently the seat of the Lombard kings. Here Theodoric the Ostrogoth had a palace, and the spring, truly answering to its present name, is in ancient chronicles called "Fons Theodorici." He is supposed to have founded the now parochial church of San Salvatore.

Cross the torrent *Arda*, remarkable for the variety of its pebbles; jasper, quartz, onyx, and dendritic stones.

Here the landscape begins to vary. On leaving Piacenza you first pass through rich meadows almost perfectly flat, divided by hedges and a few vines; but vines now increase rapidly, and you obtain a better view of the southern wall of the plain of Lombardy. In this district is grown the *Vin Santo*, the best of the wines of this district: it is clear and pure, "blood red," but without much strength or flavour.

2 *Fiorenzuola*, a small but rather active town, nearly square in form. It is supposed to be the Fidentia of antiquity. It has many mediæval relics. To one tower many chains are pendent, to which, as it is said, criminals were bound. Small as the place is, it was once rich in conventual and ecclesiastical establishments. The principal church, *San Fiorenzo*, is still collegiate. The carved work of the choir is remarkable; and the Sacristy contains some curious relics of ancient art, amongst others a fine *Niello*.

3 m. on the left is the Monastery of Chiaravalle, founded by the Pallavicini in 1136.

Velleia may be reached from *Fiorenzuola*: the road is shorter than

from Piacenza, but it is not so good. It passes through *Castell' Arquato*, which stands on the bank of the *Arda*, a decayed but interesting town. The *Palazzo Publico* is a fine and perfect Gothic building. Near *Castell' Arquato* is the *Monte Zago*, abounding in fossil shells and marine animal remains in the highest state of preservation. Some yet retain the stains of the flesh which decayed upon them. The *Cortesi* collection was principally formed from fossils found in this neighbourhood.

From *Fiorenzuola* you continue upon the straight Roman road to *Alseno*, the centre of a territory remarkable for its fertility in this most fertile region.

The country on the l. extending to the Po was once called the *Stato Pallavicino*, from that illustrious family, now so scattered over Italy, who held the sovereignty of it. It was erected into an imperial vicariato in the 12th century, extending from the Po to the Apennines, and embracing the districts between the Chiavenna and Taro rivers. Its chief town, *Busseto*, was erected into a city by Charles V., and was the place of a conference between that sovereign and Paul III. The *Rocca*, a castellated building where this meeting was held, contains a large Gothic court. The other towns are *Corte Maggiore*—there is a fine tomb of Rinaldo di Pallavicini II. (1481) in the parish church here, removed from the Convent of St. Francis—and *Soragna*, on the road from *Cremona* to *Parma* (Rte. 35).

1 *Borgo San Donino* (*Inns*: *Croce Bianca*, opposite the Duomo, fairly good;—*Angelo*, the last house going S. in the town, also fairly comfortable and civil; but it is necessary to fix with the landlord the price of your accommodation, for, not having much custom, he makes the most of what he can catch). This small city, often noticed in the mediæval history of Italy, contests with *Fiorenzuola* the honour of being the ancient *Fidentia*. It has now a population of 4000. The castle and towers, which so often enabled the inhabitants to defy the power of *Parma*, have

long since been levelled with the ground.

The principal vestiges of mediæval antiquity which the city still retains are the Gothic *Palazzo Pubblico* and the *Duomo*. "San Donino, in whose honour this church was erected, was a soldier in the army of the Emperor Maximian, and served under his orders in Germany. Donino, with many others, became a Christian; and when Maximian issued an edict, ordering all persons to renounce the Christian faith on pain of death, Donino fled, but was overtaken near the river Strione, by the emissaries of the tyrant, and immediately put to death. Near that spot there was at that time a village called Julia.

"In 362 the Bishop of Parma, admonished by a dream, sallied forth and discovered the body of Donino—known to be that of the martyr by an inscription found on the spot, and by the sweet odour which issued from the grave. A chapel was immediately erected to receive the holy remains: and we learn from a letter from St. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donino so early as 387.

"From that time the shrine of St. Donino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale. The existing church is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style; but the very curious and rich façade belongs to times subsequent to those of the Lombard—to times when the imitation of the Roman bas-reliefs succeeded to the monstrous imagery of the 7th and 8th centuries. No record remains of the period at which this façade was erected; but there are various circumstances which give us reason to believe that it cannot be older than the 12th century. The barbarous character of the sculpture, the neglect of all proportions, the heads as large as the bodies, might seem to indicate a remoter antiquity; but there is a bas-relief over one of the gates at Milan, known to have been executed at the close of the

12th century, which is no less rude, and which proves that the arts of Italy, down to that period, continued to be in a state of the lowest depression. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and of the 12th century."—*G. Knight*.

There is a good deal of mediæval sculpture, curious to the antiquarian. In one of the lateral porches, the porch of *Taurus*, the heads of bulls are introduced; in another, the porch of *Aries*, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun—represented by a radiated human head—appears in the archivolt. Some sculptures of the porches are avowedly taken from Scripture history; others as avowedly not. "Fortis Ercoles" is wrestling with the lion. A square tablet, containing the figure of a woman in a chariot drawn by dragons, holding a torch in either hand, is the same design which at San Marco at Venice is called Proserpine. It is in the same singular flat workmanship. Among the sculptures dotted on the walls of the apsis are the hunt of the soul by the Demon, under the hieroglyphic of the stag and the hounds; and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters, which only one *Prete* could understand." The interior of the cathedral, which is scarcely altered, is as interesting as the exterior. The crypt is among its antique singularities.

Borgo San Donino contains a large *dépôt de mendicité* established by the French, rendered necessary by the suppression of the convents whose buildings they occupy.

Rovacchia Codura, on the torrent Rovacchia, where a church marks the site of a deserted village.

Parola, where a certain Podestà of Parma built a castle, for the purpose of keeping the "Borghigiani" in check. The traces of the ruined building are in the fields to the S. of the road, and the situation so struck Ariosto, that he has described it in the following stanza:—

"Glacea non lungi da Parigi un loco,
Che volgea un miglio, o poco meno intorno,
Lo cingea tutto un argine non poco
Sublime, a guisa d' un teatro adorno.
Un castel già vi fu, ma a ferro, e a foco
Le mura e i tetti, ed a rovina andorno.
Un simil può vederne in su la strada,
Qual volta a Borgo al Parmigiano vada."
Orlando Furioso, cant. xxvii. 47.

1 *Castel Guelfo*, a small place, with the fine ancient castle from whence it derives its name. One portion is in ruin, other portions are partly modernized; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with ivy. The castle was, at one time, called *Torre d' Orlando*, not from the Paladin, but from *Orlando Palavicino*, who held it for the Ghibelline party; but being besieged and taken (1407), by *Ottone Terzi*, the Lord of Parma, and a great leader of the opposite faction, he denominated it *Castel Guelfo*, in honour of the victory which he had obtained.

Soon afterwards we reach the banks of the *Taro*, from autumn to spring a fine and rapid torrent rushing to join the Po, whilst in the summer, the wide waste of the stony bed marks the extent of its stream at other seasons. This stream is of considerable note in ancient geography, as having been the boundary between the Gaulish and the Ligurian tribes. In the autumn it swells with sudden and impetuous fury, and during the whole winter season the passage was here attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken as a work of Christian charity: and, somewhat like the *Pont Saint Esprit*, the first bridge over the *Taro* was erected some time after 1170, by the exertions of a poor hermit of Nonantola, who, stationing himself by the side of the *Via Emilia*, begged until he collected sufficient money to build it. But, after sustaining repeated damage from the violence of the *Taro*, the hermit's bridge was finally carried away in 1345, and ill replaced by a *ferry*, dangerous and inconvenient, even till our own times. The present really

magnificent bridge was begun by Maria Louisa in 1816, and completed in 1821. It is about 2350 ft. in length (or nearly double that of Waterloo bridge), and composed of 20 arches. Colossal statues of the four principal streams of the duchy, the *Parma*, the *Taro*, the *Enza*, and the *Stirone*, resting upon their urns, adorn the abutments at each end; and it is in most respects a work worthy of the best times of Italy.

From this spot, and during the remainder of the journey for 25 m., the views of the Apennines, ranging along the southern horizon, are fine; bold, though not craggy, hill above hill, coloured with tints of purple and blue. The costume of the female peasants is here rather uncouth: they are concealed in great cotton cloaks with frilled borders—a species of German or Flemish attire.

San Pancrazio: this district abounds in quails.

1 *PARMA*. (*Inns*: Albergo della Posta, in the main street: good. Il Pavone, a well-conducted house in an out-of-the-way corner of the Piazza). This capital, whose population now exceeds 41,000, approaches to an oval shape, which it has retained from remote antiquity; for, founded by the Romans, or rather converted into a Roman colony, B.C. 187, it is said to have been called *Parma*, from its similarity in shape to that species of target or shield. When the city was under the immediate authority of the popes, it was represented by a female figure sitting upon a pile of shields, and holding a figure of Victory, with the inscription of *Parma aurea*. But the torrent *Parma*, which divides the city, most probably gave its name to the buildings which arose upon its shores.

Parma suffered from the earthquake in 1832, and several houses were so far injured as to require being rebuilt; and improvement is going on here as well as elsewhere. The Roman *Via Emilia* crosses the *Piazza Grande* in the centre of the city. This piazza is principally formed by public buildings, the *Palazzo del Governo* with its campanile, and the *Palazzo del Commune*. So complete has

been the subversion of the ancient colony of Lepidus, that a few inscriptions are all that remain of the Roman age. The name of Parma is connected with some of the principal events in the Lombard league; but little of its mediæval character remains, except in the fine group formed by the *Duomo*, the *Baptistery*, and the *Campanile*, which stand close to one another, a little to the N. of the main street, at the 2nd and 3rd turning after leaving the Piazza Grande.

First, as to the *Duomo*: the exterior of the W. front is almost unaltered. The transepts and the choir are Lombard, and the centre is crowned by an octagon tower and dome. In the great portal the peculiar Lombard style will be recognised. The building was consecrated by Pope Pascal II. A.D. 1106; many portions are much later. The colossal lions of red marble, the one grasping the serpent, the other the ram, were sculptured in 1281 by *Giambono da Bisone*. The sun mystically placed in the keystone of the circular arch, the months on either side; the hunt, the allegory of the pursuit of the soul by the fiend, in the architrave, are curious: and some Roman inscriptions built up in the walls indicate perhaps how many more are concealed in its core or beneath its foundations. One, in elegiac verse, apparently of the Lower Empire, has elegance.

The interior, deducting some Gothic interpolations and some modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable: "The vaulting of the nave is elliptical; a circumstance I do not remember having met with elsewhere in a building of this era."—*Woods*. Magnificent but perishing frescoes cover the walls. The most important of these cover the cupola, and were executed by *Correggio* between the years 1526 and 1530. The subject is the Assumption of the Virgin. The painter has imagined that the octagon form, from which the cupola rises, embraces the space of earth in which was the sepulchre of the Madonna; for this purpose, upon the octagon itself, from whence the great vault

springs, runs a balustrade, and upon that is a candelabrum at each of the 8 angles, with a number of boys between engaged in lighting the wax tapers, or burning incense and odoriferous herbs. In front of the balustrade, and also on the base of the cupola, stand the Apostles disposed around looking upwards with astonishment, and as if dazzled by the great light of the Celestial Host, who transport the Virgin; and above, Heaven appears open to receive her. The Angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the four arches under the cupola are represented the Four Protectors of the City of Parma—St. Hilary, St. Bernard, St. John the Baptist, and St. Thomas; each occupies an arch, attended by Angels, symbolical of the virtues of the Saint, and with the emblems and ornaments of his dignity. St. John, holding a Lamb upon his lap; angels around darting, as it were, through the clouds: St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection; while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid and inadequately appreciated. He was much teased and thwarted by the cathedral wardens: one of them, in allusion to the fact that many more limbs than bodies are visible from below, told him that he had made a "hash of frogs," *un guazzetto di rane*. The work is remarkable for its chiaro-scuro, confined indeed, as compared with *Correggio's* oil pictures, to a light scale, especially in the upper portions; for its wonderful foreshortenings; and for the extensive range in the size of the figures, in order to convey by their perspective diminution an impression of great space. "It must be evident that gradations in magnitude will be more full and varied when they comprehend, if only in a limited degree, the perspective diminution of forms. The great Italian artists seem to have considered this essential

to distinguish painting, however severe in style, from basso-rilievo, in which the varieties of magnitude are real. But in the works by Michael Angelo and Raphael this perspective diminution of figures is confined to narrow limits; partly because the technical means may have been wanting to mark the relative distances of objects when the work was seen under the conditions required; but chiefly because figures much reduced in size cannot be consistently rendered expressive as actors or spectators. In the second compartment of the ceiling in the Sistine Chapel the effects of the perspective are expressed without restraint; but the indistinctness which was the consequence was probably among the causes that induced Michael Angelo to reduce the space in depth in the other compartments (as regards the figures) almost to the conditions of sculpture. In Raphael's Transfiguration the figures on the mount are supposed to be distant with reference to those below; but, had they been so represented, they would have been devoid of meaning and importance: they are, therefore, by a judicious liberty, brought within that range of vision where expression, action, and form are cognizable. One great exception is, however, not to be overlooked; Correggio, who was devoted to picturesque gradation under all circumstances, and sometimes at any sacrifice, adopted a different course. The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration.

"If the criticisms which the frescoes in the Duomo at Parma called forth on their completion had any foundation, it may be inferred that the great distance at which the figures were seen rendered it impossible, in some cases,

to discern the nicer gradations of light and shade which are essential to make perspective appearances intelligible. Such considerations must, at all events, operate to restrict foreshortening under similar circumstances."—*Eastlake*.

"At first, and seen from below, this magnificent work appears extremely confused, but with great amenity of colours. This confusion is found to arise from two things, the destruction of the colours and consequent relief of the parts, and the blotches of white produced where the plaster has fallen, which I regret to say are neither few nor small. The lights too have doubtless changed somewhat of their tone, and become darker than they were originally. . . . The effect is extremely injured by the round window which is found in each of the eight compartments of the base of the dome, and the picture is well seen only when those lights are hidden. . . .

In this work I see clearly the source of the beauty of Sir Joshua: his separation and selection of parts, rejecting minor and unimportant ones, his draperies, his suavity of tone and brilliancy of colour with simplicity. It is fraught with rich invention, and parts are involved, exposed, and interchanged, with the most intelligent fancy, for the production of that union of effect which Mr. Fuseli has so justly and so beautifully stated to be the basis of Correggio's principle. In this no one foreman him: it is entirely his own, whether he may have learned his largeness of style in his line from M. Angelo or Raphael, or not. All other duomos that I have yet seen are dark and heavy in comparison with this, and the figures cut out; but here all acts to produce gaiety, and appears to blend with atmospheric tint into the air that surrounds and involves them, and render it a source of great beauty and cheerfulness; the observer has no fear lest the figures shall fall upon him."

—*Prof. Phillips, R.A.*

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, which has

been added to save the wrecks of Correggio's works from final destruction. Their present bad state has also been partly attributed to Correggio having used what is called a rich intonaco; that is, with a small proportion of sand. A closer inspection of them may be obtained by ascending to the roof of the church, from four small openings in the drum of the cupola.

The vaultings of the choir and nave are by *Girolamo di Michele Mazzuolo*, or *Mazzola*, the cousin and scholar of Parmigiano. The other portions of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. Near the door he has introduced Correggio and Parmigiano—fine heads, and evidently portraits. By *G. Cesare Procaccini* are two good paintings of King David and St. Cecilia. By *Bernardino Gatti* is a Crucifixion, and the Martyrdom of St. Agatha, below. The *Baganzola* Chapel is covered by ancient frescoes, as bright as if they were quite new. They were painted by *Grassi* in the 15th century, and represent various martyrdoms—St. Peter, St. Sebastian, and others; the drawing is, of course, stiff and bad. Until recently these paintings were covered with whitewash.

Amongst the minor objects of curiosity are the seats of the choir, finely carved, and the rich high altar; also fragments of a fine painted glass window, executed by *Gondrate* in 1574, from the designs of *Gambara*.

The inscription upon *Bodoni's* tomb is cut in imitation of his printing types. The tomb of *Bartolomeo Montini* (died 1507), by *de Grate*, should also be noticed.

Petrarch held preferment here. By his will, in which he most truly styles himself *inutile Archidiacono*, he directed that, if he died at Parma, he should be interred in this cathedral. In 1713 a cenotaph was erected here to his memory by Count *Nicolo Cicognari*, a canon of the cathedral. This monument is of variously-coloured marble, and is covered with inscriptions in honour of the Laureate.

The under Church is large and well lighted, and supported by 28 columns

of rich marbles, with varied Corinthianized capitals. It contains some good specimens of sculpture by *Prospero Clementi* of Reggio—the Altar and Shrine of *San Bernardino degli Uberti*, Bishop of Parma (died 1133). The saint is represented between angels supporting his mitre and pastoral staff. The bas-reliefs were designed by *Girolamo Mazzola*. The tomb of *Bartolomeo Prato*, erected in 1539. Two weeping figures are full of expression: the drapery is of good execution; the background is a mosaic upon a gold ground, rare in a work of such modern date. Of the paintings, the best is the Assumption of the Virgin (*Anselmi*).

Battisterio. "This is the most splendid of the Baptisteries of Italy. It is entirely built of white marble. It was constructed after the designs of *Benedetto Antelini*, and was begun in the year 1196. But the work experienced many interruptions, especially during the supremacy of the powerful and ferocious *Ezzelino da Romano*, who, in the middle of the 13th century, governed the north of Italy in the name of the Emperor, and who, displeased with the inhabitants of Parma, forbade them access to the quarries of the Veronese territory, from which the marble with which the baptisterio was built was obtained. In consequence of these interruptions the baptisterio was not finished before 1281, which will sufficiently account for the appearance of the round style in the lower part of the building, and of the pointed above.

"Externally the baptisterio is encircled with several tiers of small columns, which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves. The interior has 16 sides, from which spring converging ribs that form a pointed dome. The portals are enriched with mouldings and pillars, but without imagery."—*G. Knight*. Over the S. door is some allegorical and grotesque sculpture. In the interior stands an immense octagonal font, cut out from one block of yellowish-red marble. It appears from the

inscription that this font was made by *Johannes de Palissono*, 1298. All the children of Parma are still brought here. The baptistery is a collegiate church, having a chapter of six canons and a provost, besides inferior officers, and the registers begin in 1459. In one corner of the building is a smaller font (or, at least, what is now used as such), covered with Runic foliage and strange animals; it stands upon a lion setting his paws upon a ram. Excepting the galleries, the walls and dome are covered with frescoes, supposed to have been executed about 1270, by *Nicolo da Reggio* and *Bartolomeo da Piacenza*. They display all the hardness of execution characteristic of the Byzantine style, but in union with a powerful and vivid colouring and an impassioned vehemence in the action, which is carried even to exaggeration. Besides the frescoes, there are—the altar-piece, by *Filippo Mazzola*, the father of Parmigiano; and St. Octavius, by *Lanfranco*. The stalls, of inlaid work, or *intarsiatura*, are by *Bernardino Canoccio*, 1493.

The fine ancient brick Campanile is about 250 ft. in height.

Church and Convent of San Giovanni. This very ancient Benedictine monastery dates from the 10th centy. The interior has been attributed to Bramante, but it appears to have been designed by one *Zaccagna*, and begun in 1510: the exterior is nearly a centy. later: the design is good and striking. It contains frescoes in the dome by *Correggio*, now damaged and obscured by damp and smoke. They represent a vision of St. John. He, in extreme old age, and the last surviving apostle, beholds, in a moment of extacy, his companions in heaven, who form a circle around their Master resplendent in all his glory. The saint is alone upon the earth, and is depicted below all the others at the extreme edge of the cupola. He kneels upon a rock, his arms leaning on a book, which is supported by a number of boys, of whom the very clouds are full. Each of the 4 pendentives contains an Evangelist, with a Doctor of the Church,

viz. St. John with St. Augustine; St. Matthew with St. Jerome; St. Mark with St. Gregory; St. Luke with St. Ambrose; all seated in various attitudes upon clouds, and supported by graceful children. "This is a much smaller work than that of the Duomo, and painted some time before, when he was only 26, that is in 1520, finished in 1524. By this work, which is extremely large and grand in style, it appears that he very early abandoned his instructors and penetrated that mysterious system of management of light, and shade, and colour, which none before him had done, and embodied that beautiful principle which is entirely his own, totally different from that of Leonardo da Vinci, who has been frequently miscalled the author of it. Correggio's system is rather in opposition to his, for here the light is the predominant part, and the darks are employed to support it, in accordance to the present choice of the English school, extending the plan of Sir Joshua. The style, as I have said, is extremely large, and, if he adopted anything of that quality from seeing M. Angelo and Raffaello's works, it must have been before the commencement of this work, for here it is in full power. The finish of this picture is more complete than in that of the Duomo. It would seem that he could not yet trust himself with freedom, or know so well the power of distance to give finish. . . .

"The figures in the pennachi or angles are much injured by the peeling off of the plaster: some parts appear very fine. I forgot to say that the heads and expressions of the saints in the group below are far more complete and appropriate than in those of the Duomo, which are in general very coarse and gross."—*Prof. Phillips, R.A.* *Correggio* also painted the tribune behind the altar. When the church was enlarged in 1584 the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. Hence proceeded the fragment of the Coronation of the Virgin in the Biblioteca. A copy made by *Aretusi*, in 1568, in some

measure replaces the original. By Correggio also is a small fresco of St. John writing his Gospel. It is over the small door leading into the cloister. Other works of art are—a Nativity, *Francia*: the figure of the Virgin adoring the Infant Saviour is beautiful; so is one of the shepherds stretching forth both arms as he hears the song of the Angels. A fine altar-piece of St. James, *Parmigiano*. The Transfiguration, by *Girolamo Mazzola*. A copy of Correggio's San Girolamo, *Aretusi* (see Gallery). Our Lord bearing his Cross, *Anselmi*.

The monastery was suppressed by the French. It has now been restored for 30 Benedictines, who devote themselves wholly to the education of the higher classes, so that, in fact, it has become a college. The monastery is a stately building, containing three very handsome quadrangles, surrounded by cloisters. The exterior walls were adorned with frescoes, which have all but disappeared from the effect either of time or of violence. The interior is fine: it is traversed by 4 long galleries which meet in a cross. At the point of junction are 4 fine statutes, executed by *Begarelli*, of Modena, from the designs of Correggio. This monastery has lodged 3 illustrious individuals:—Charles Emmanuel King of Sardinia, when flying from the enemy in 1798; Pius VI., when carried a prisoner to France in 1799; and Pius VII. returning in 1805 from Paris to Rome; as commemorated in the inscriptions on the staircase.

Church of the Madonna della Steccata, begun about 1521, from the designs of *Giovan' Francesco Zuccagna*. A figure of the Virgin painted on the wall of the house first attracted the devotion of the Parmigiani; and from a palisade built round it, it acquired the name of the *Steccata*; others say that the *Steccata* was a tilt-yard. The present church, which stands on the site of an oratory whither the Madonna was removed, is a Greek cross, with very short arms, and a semicircular arch to each. The chief paintings are those by *Parmigiano*: Moses break-

ing the Tables of the Law, Adam and Eve, and the Sibyls, and the Virtues over the organ. The Moses, and Adam and Eve, which are executed in chiar'-oscuro on the soffit of the arch which forms the entrance to the choir, have become so dark that it is difficult to see them; but the merit of the Moses has always been considered very great. "Parmigiano, when he painted the Moses, had so completely supplied his first defects, that we are here at a loss which to admire most, the correctness of drawing or the grandeur of conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe, that our great lyric poet [Gray], when he conceived his sublime idea of the indignant Welsh bard, acknowledged that, though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of Parmigiano."—*Sir J. Reynolds*. Parmigiano was employed by the Fraternity of the Annunciation, to whom the church then belonged, and by whom he was engaged at weekly wages. He was at this time much addicted to alchemy, to which he gave his time when he should have been employed at his work. His employers first warned him that such conduct would not do: then they sued him at law, and he ran away, and died shortly afterwards (Aug. 24, 1540), of trouble and vexation, in the 37th year of his age. Upon his death, *Anselmi* was called in, some say at the instance and under the directions of Giulio Romano. *Anselmi*'s principal painting here is a Coronation of the Virgin. The interior of the cupola, by *Sojaro* or *Gatti*, represents the Assumption. "It is a direct imitation, but a clever one, of Correggio. But Gatti has not comprehended the value of a quantity of ground, and has crowded figures into his composition till it is overloaded and confused. Yet he appears to have been the most successful of the immediate scholars of Correggio in his management of light, though he possessed not his master's grace and taste." — *Phillips, R.A.* By *Girol-*

lamo *Mazzola* are the frescoes of the Nativity, and of the Descent of the Holy Ghost: the Madonna and Child between St. John the Baptist and St. Luke is good, though a doubtful *Francia*. In this church the knights of the garter of this tiny sovereignty, i. e. of the "*Sacro Angelico Imperiale ordine equestre Constantiniano di San Giorgio*," are installed; and there is a showy throne for the Archduchess Maria Louisa, as sovereign of the order.

There are some good monuments in this church. Sforzino Sforza (by *De Grate*) son of Francesco Sforza II. (died 1523), sleeping in death, his head resting on his helmet. Ottavio Farnese (died 1567), by *Brianti*, a fine bust. Count Guido di Correggio, a full-length statue, rising above a sarcophagus of yellow marble, executed by *Barbieri*, of Correggio, about 1568.

In the vaults beneath the church are the sepulchres of the Bourbon dukes, and of some of their Farnese predecessors. The most interesting is that of Duke *Alessandro*; his name, *Alexander*, only appears upon the sarcophagus, upon which are lying his helmet and his pliant long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a small marble tablet recording the name of each. Maria Louisa intends to have her heart placed here, but her body at Vienna. A small vault with a grated door holds the heart of the last sovereign, placed in a little box, on a table.

In the *Piazzetta*, by the side of the church, are some of the scanty vestiges of Roman Parma. They are two truncated columns, one bearing an inscription in honour of Constantine, the other of Julian.

San Ludovico, formerly called *San Paolo*, a monastery of Benedictine nuns: now again restored as a monastery, but principally for the purpose of education. The church and buildings are not remarkable, but the great object of attraction which it contains is the "*Camera di Correggio*," painted by him about the year 1519, in the *Parlour*, and by order of the Abbess, *Giovanna di Piacenza*. It represents

a grotto of Diana, beneath the level of the ground, covered with a roof of vine foliage, having 16 oval apertures corresponding in number with the spaces interposed between the sections of the vaulted roof. From each of these ovals children are seen peeping in and out as they pass around the grotto. The composition is varied in each of the ovals. They bear various symbols or attributes of the goddess, and implements of the chase. Under these medallions are 16 lunettes containing mythological subjects in *chiar'-oscuro*,—The Three Fates; the Suspension of Juno; Bacchus nursed by *Leucothea-Lucina*; Ceres; a group of Satyrs; Endymion and Adonis; Minerva; the Graces; and the like. Round the apartment runs an elegant frieze. On one side of the chamber is a projecting chimney, and on that is painted Diana throwing off her veil as she mounts a car drawn by stags. "Her figure is a piece of beautiful imagination."—*Philips, R.A.* "The hatching with which the Cupids are covered and destroyed is manifestly the work of another hand: the lunettes underneath have fortunately escaped this profanation. In the works in fresco of Correggio there is no hatching."—*C. Wilson*.

An adjoining chamber is painted by *Alessandro Araldi*, principally with groups of figures, some from sacred subjects, and arabesques.

At the time when *Giovanna* flourished great irregularities prevailed in the more opulent nunneries. The abbesses, even when untainted by grosser vices, indulged, without the least restraint, in all the gaities and pleasures of the world, setting at nought all ecclesiastical discipline. The Vatican was, however, alarmed by the progress of the Reformation; and, under the rigid and conscientious Adrian VI., the nuns were commanded to observe the vows which they had made; disorders in the conventual establishments were reformed; the doors of *San Paolo* were closed, and the poor abbess died within a month afterwards. The paintings remained almost forgotten until about the year

1795, when the duke caused them to be examined, and a dissertation from the Padre Offo brought them out of their seclusion.

Several ancient churches were demolished by the French. Those which remain (besides those which have been described) are principally modern or modernised: a few may be noticed. *San Stefano*, remarkable as being almost the only certain specimen known to exist in Italy of the architecture of *Serlio*, so well known as a writer upon his art. It is an alteration of a Gothic building, and the front is not completed. It contains many paintings; the best is a Virgin and Saints, by *Girolamo Mazzola*, much damaged, but almost worthy of his cousin.

San Tomaso, a Nativity; one of the earliest works of *Parmigiano*.

La Trinità Vecchia has a good *Ma-
lozzo*.

The Ch. of the *Annunziata* has a fresco of *Correggio*—the Annunciation; much decayed, but still intelligible and worth seeing. It is one of those engraved by *Toschi*.

The ancient *Farnese Palace*, and the buildings connected with it, form a somewhat gloomy and rambling pile of great extent. One portion, called the *Pilotta*, includes a cortile of fine proportions, but unfinished. It was begun by *Ranuccio Farnese I.*, and then adjoined the fine church of *San Pietro Martire*, which was pulled down to enlarge the cortile; but no buildings have been completed upon its site.

Entering under the portico of the palace, and ascending the wide staircase, a rich heavy portal is seen. This is the entrance to the Teatro *Farnese*, built, in 1618, by Duke *Ranuccio*, and opened in 1628, upon occasion of the marriage of Duke *Odoardo* with the Princess *Margaret* of Tuscany. It is said to be the first theatre in which boxes as we build them were introduced. The whole is of wood; and, though some effort has been made to keep it in repair, it is in a most dilapidated state, and seems rapidly verging to complete ruin. The light shines

through the rafters above, and the decayed boards are giving way below.

To the l. of the theatre are the apartments of the *Accademia Ducale*, founded in 1574, and, according to the usual fantastic fashion, called the *Accademia degli Innominati*; and each member took an epithet of concealment, such as *L'Oscuro*, *L'Ascoso*, *L'Incerto*, *Il Sepolto*, and so on. After many changes the Academy was re-established in 1822. In its better days it numbered amongst its members many scientific and literary characters of eminence; at present it is principally a school for the fine arts. Of this establishment the *Galleria Arciduciale* is a portion. The collection is not large, but contains several pictures of the highest importance. It is peculiarly rich in the works of *Correggio*. the most celebrated being (1) the picture called the *St. Jerome*, in consequence of his being the most remarkable figure in the group, of which the centre is formed by the Madonna and Child; *St. Mary Magdalen* is opposite to *St. Jerome*, kissing the feet of the Infant. The history of this fine painting is curious. It was bespoken by an old widow lady, one *Briseis Berganza*, who, in her contract with *Correggio*, made her stipulations as to what she was to have for her money with the utmost minuteness. The price was 80 golden crowns. *Correggio* was employed during six months in the widow's house painting the picture, and, when it was finished, she was so well satisfied with it that she gave him, besides his board, two cartloads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting upon the Convent of *St. Anthony* at Parma in 1527; and it speedily acquired an European reputation, so much so, that *Don John V.* of Portugal in 1549 opened a negotiation with the convent for the purchase of the painting, offering, as it is said, as much as 460,000 frs., a sum which appears incredible. The magistrates of Parma, hearing of the intended contract, and fearing lest their city should lose its ornament, gave notice to the

duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756, when one M. Jollain, a French painter, obtained an order from the reigning duke, the Infant Don Philip, to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and after a lapse of a year placed it in his new-founded Academy. It was one of the earliest works of art carried off by the French. The Virgin is lovely; gentleness and entire devotion reign throughout her figure; but the children's heads are slightly exaggerated. The colouring is exquisite. "The Angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation."—*Kugler*. The Italian writers upon art often call this picture "*Il Giorno*," from the wonderful effect of bright daylight which it exhibits, thus placing it in contrast with his celebrated *Notte*, above which it is placed by Mengs, who considered it as the finest of Correggio's works. (2) *La Madonna della Scodella*; a Flight into Egypt, deriving its name from the *scodella*—the small dish or porringer which the Virgin holds in her hand. Vasari calls this picture "divine." "Though skillful, it is harder and drier than the St. Jerome, and lacks its lustre; either it was never fully glazed, or it has been overcleaned; yet its surface does not appear crude; it is finished more minutely to its boundaries, and that perhaps causes the hardness."—*Phillips, R.A.* "These two Correggios have been moved (1845) into separate rooms, with a view to their being seen to greater advantage; but this good intention has been frustrated by the mistakes made in carrying it into effect. The walls of the principal room are hung with figured silk, in the pattern of which Correggio's initials A. A. (Antonio Allegri) occur repeatedly; but, in consequence of its heavy lead-colour (which the custode says was chosen after repeated trials of various tints by the cognoscenti of Parma), and the lowness of the side

windows on each side, one reflecting a cold daylight, the other a warm sunlight reflected from a stucco wall, and both glazed with ground-glass, the St. Jerome picture is deprived of the value of all its greys, and in consequence loses much of its brilliancy, and the eyes of the spectator are distressed and puzzled by the opposing influences. The picture of the '*Scodella*' is in an equally cold grey room."—*C.W.C.* (3) *The Deposition*, or *Taking down from the Cross*, in the artist's second manner. "This picture shows the weak point of Correggio, and he here fell short of Raffaele as far as he surpassed him in colour, effect, and harmony. The expressions are not the offspring of feeling; the striving of the painter with nature is evident; the figures act, not feel, and fail to affect the observer: the dead Saviour alone has a natural air."—*Phillips, R.A.* (4) *The Martyrdom of San Placidio and Sta. Flavia* is its companion. "The same defect reigns in this as in the last; it excites not the sought-for impression. The lady is particularly theatric. The expression of St. Placidio is much nearer the mark. The harmony of this picture is quite perfect, and the plan ingeniously contrived."—*Phillips, R.A.* (5) *Our Saviour bearing the Cross*, and sinking under its weight; the Virgin in a swoon in the foreground. This is one of Correggio's early works, "executed before he had shaken off the style of arrangement, or rather want of arrangement, of his master Andrea Mantegna. It is totally deficient in composition and drawing, but exhibits a perfect feeling for colour and harmony."—*Phillips, R.A.* (6) *La Madonna della Scala*, a fresco which has been twice removed, first from a gate of the town, and afterwards from an oratory, yet still considered as one of Correggio's finest works. The Madonna holds the Child in her lap, regarding him with fervent tenderness; his arms are clasped around her neck; he looks towards the spectators. It has been much damaged by weather, removals, and restorations.—Amongst

the *Correggios* may perhaps be classed a copy, by *Ludovico Caracci*, from the frescoes in the cathedral; an exceedingly beautiful group of children's heads, full of grace and charm. By *Annibal Caracci* is also a copy of the two figures of Christ and the Virgin crowned, by *Correggio*, now in the library.

Raphael, Jesus glorified. The Virgin and St. Paul on one side, St. John the Baptist and St. Catherine on the other. It was much restored at Paris, and Passavant speaks very doubtfully of its originality. Its early history is quite unknown, and it cannot be traced beyond the last century. Passavant thinks it is the work of some clever scholar of Raphael.—*Francesco Francia*, the Taking down from the Cross; Joseph of Arimathea, St. John, and the three Marys stand round the body.—*Badalocchio*, San Francesco d' Assisi receiving the Stigmata, in a wooded landscape; a good specimen of the school of the Caracci.—*Tiepolo*, Two ancient Saints, a dead body lying between them.—*Parmigiano*, the Marriage of St. Catherine; very lovely.—*Marinari*: this pupil of Carlo Dolce has produced a beautiful Magdalen.—*Ludovico Caracci*, two pictures upon a colossal scale, from the legendary history of the Virgin Mary,—the Apostles bearing her to the Tomb, angels in the air waving incense over her; the Apostles opening the Tomb, and finding it filled with roses in token of her Assumption.—*Parmigiano*, Study of Heads, a Virgin and Child, St. Jerome and St. Bernard, painted by him at nineteen years old; and a sketch in oil, on paper, of the Entry of our Lord into Jerusalem, formerly at the Calornio palace, full of figures.—*Anselmi*, two fine pictures of the Virgin with different Saints.—*Rondani*, the Virgin and Child appearing to St. Augustine and St. Jerome.—*Mazzuolo*, cousin to Parmigiano, a Holy Family with St. Michael, and an Angel playing on the mandoline. These latter painters were chiefly of the school, and formed by the imitation, of Correggio.

—By *Schidone*, who also was his ardent imitator, we have a fine work; the Angel appearing at the Sepulchre to the three Marys.

This small but choice collection consists chiefly of the works of Correggio and his school; but there is, besides, a *Vandyke*—the Virgin with the Infant sleeping on her breast; St. Jerome writing, by *Guercino*; and our Lord amongst the Doctors, by *Giovanni Bellini*.

A fine and almost colossal bust of Maria Louisa, by *Canova*, adorns the apartment.

The annual exhibition of modern paintings takes place in two adjoining rooms.

The library is said to contain 40,000 vols. It contains the very valuable Hebrew and Syriac manuscripts of De Rossi, the great Oriental scholar, bought by Maria Louisa for 100,000 frs., as well as his printed books. It is altogether well selected, and is much used by students. Amongst the curiosities are the following:—Luther's Hebrew Psalter, with many autograph notes of the great reformer; evidently the copy from which he worked in making his translation of the Bible. A very beautiful MS. of Petrarch, which belonged to Francis I., and was taken amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of the world made by Pezzigani in 1361. The Koran found in the tent of the Grand Vizier Cara Mustapha, after the raising of the siege of Vienna. The very large collection of ancient and modern engravings made by Massimiliano Ortali, lately purchased for 45,000 frs. The *Heures* which belonged to Henry II. of France, in each page of which is the emblem and motto of Diana of Poitiers. The library is fitted up with elegance, and is ornamented by a fresco painted by *Correggio*, and removed from the choir of the demolished church of San Giovanni, representing our Saviour crowning the Virgin with a crown of stars. The figure of the Virgin is grand and flowing in line, more so than that of

Christ, though there is excellent drawing in that."—*Phillips, R.A.*

The *Museo Ducale* contains many interesting objects, chiefly antiquities found at *Velleia*. Amongst them are the following,—the *Tabula alimentaria* of Trajan, or the regulation or ordinance for the distribution of his gifts for the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces, to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one *spurius* and one *spuria*, a proof how much the Roman policy, even at that period, respected the sanctity of marriage; every boy was to receive 16 sesterces by month, and every girl 12, but the *spurius* and the *spuria* only 10 each. It appears that the whole sum invested produced about 5 per cent. The tabula is nearly 12 ft. in length by about 5 in height; the writing is in seven columns. The names and situation of the lands are given, thus rendering it an interesting memorial of local topography.—Another inscription contains the fragments of laws to be observed in Cisalpine Gaul.—The tomb of a *Purpurarius*, with the implements of his trade.—A supposed *Agrippina*, of marble.—A colossal head of Jupiter; fine, but with a new nose, &c.—An Athlete, converted by restorations into a faun.—A small statue of bronze representing a drunken Hercules; he is leaning back, and almost off his balance, corresponding with the semi-farcical character assigned by the old Greek comedy to the gluttonous son of Alcmena.—An Egyptian slave—a crying baby—fine candelabra—Ionic and other capitals.—Many colossal fragments of statues, hands, feet, torsoes. All the larger marble statues appear to have been crushed by the fall of the mountain: the metal ones escaped better.—A multitude of small utensils; bracelets, lamps, snuffers, rings, keys.—Two fine colossal statues of basalt, *Hercules* and *Bacchus*, found at Rome on the *Palatine Hill*. In 1724 they were placed in the *Villa Colorno*, and

returned here in 1822. The museum also contains a rich collection of gold Roman coins, found in Parma or its vicinity; one a Gallienus, suspended to a golden chain like the decoration of an order. Plans are hung up, showing the present state of *Velleia* and the excavations.

The *Tipografia Ducale* is known to all the bibliographical and bibliomaniacal world as having been under the direction of the celebrated Bodoni. Among his collections may be seen various fine specimens of typography, and different methods of printing music. In the *Casa Bodoni* are his collections, which contain some good things: *A. Caracci*, his own portrait; *Andrea del Sarto*, a head called Dante; *Titian*, a head called Petrarch; *Schidone*, a good copy of Correggio's St. Jerome: two small paintings, in his early manner.

The *Teatro Nuovo*, begun in 1820, and opened in 1829, is a very showy building within. It cost 2,000,000 francs, or *lire Italiane*.

Besides the Bodoni collections there are some others which may be noticed. *Palazzo Sanvitale* contains a St. Catherine by *Parmigiano*. The *Stuardi* collections are now in the hospital of the *Congregazione della Carità*, to which institution the late benevolent owner bequeathed the whole of his property. They contain a series from the age of *Cimabue*. The original drawings of *Correggio*, for his paintings in the *Duomo*, which lately formed part of this collection, now belong to a private individual in Parma, whose address may be obtained at the hospital. They are drawn with great freedom, and are of the highest interest. The Cabinet of the Marquis Rosa Prati is also of some repute.

The late Cavalier Toschi and his school had been, for some time prior to his recent death, engaged on a series of elaborate drawings from the frescoes of *Correggio*; from which engravings are being executed, which will preserve a knowledge of these great works, now so decayed. They are executed with great care, and may be seen in

London at Messrs. Colnaghi's of Pall Mall.

In 1843 the remains of a fine Roman theatre were discovered at Parma.

The torrent Parma has here no beauty: it is crossed by three bridges. In the suburbs is the *Palazzo del Giardino*. It was built by Ottavio Farnese, but was altered and enlarged in 1767. It is partly stuccoed and looks unfinished, but contains some curious frescoes, which about a century ago were covered with paper-hangings. Parts were uncovered by the French about 40 years ago, others very recently; some are still concealed. The frescoes in one room are by *Agostino Caracci*; but were left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, in three large paintings occupying three sides of the room. On the window side is Apollo and Daphne. In the centre of the ceiling are three Cupids, and other subjects in lunettes above the four sides. "Although slight and coarse in execution, the classical stories they represent are pleasingly told and with much poetic feeling; particularly that one of Peleus and Thetis, where the coy modesty of the lady, the enjoyment of the Cupids, and the general languid voluptuousness are successfully treated."—*C. W. C.*

Another room is decorated with allegories representing various scenes of enjoyment; one the palace of Armida, with its columns and walls of crystal, like the *Palais de la Vérité* of Madame de Genlis, through which the figures are seen. Another room contains mythological subjects. There is also an enormous collection of portraits of the members of the houses by which Parma has been ruled; none of the slightest merit as works of art; and as strange and queer, both in look, expression, and costume, as it is possible to bring together.

The *Giardino* is old-fashioned and deserted, but not unpleasant.

ROUTE 35.

CREMONA TO PARMA, BY CASAL MAGGIORE AND COLOMBO.

(5½ posts = 48 m.)

Cremona,
1 Cicognolo, } Rte. 23.
1½ Piacenza,

Between Parma and Cremona there is a daily omnibus, which leaves Parma at 6 A.M., and reaches Casal Maggiore, where the Austrian Custom-house awaits the traveller, about noon: at 2 P.M. another omnibus leaves for Cremona and arrives about 8.30 P.M.

1½ *Casal Maggiore*; a small but important town, of 5000 Inhab., on the banks of the Po, here a mighty stream: the country is always at the mercy of its devastating waves.

"Sic pleno Padus ore tumens super aggere tutas

Excurrit ripas, et totos concutit agros.

Succubuit si qua tellus, cumulumque furentem

Undarum non passa, ruit; tum flumine toto
Transit, et ignotos aperit sibi gurgite campos.
Illos terra fugit dominos; his rura colonis
Accedunt, donante Pado."

Pharsalia, vi.

"So, raised by melting streams of Alpine snow,
Beyond his utmost margin swells the Po,
And loosely lets the spreading deluge flow:
Where'er the weaker banks oppress'd retreat,
And sink beneath the heavy waters' weight,
Forth gushing at the breach they burst their way,

And wasteful o'er the drowned country stray:
Far distant fields and meads they wander o'er,
And visit lands they never knew before.

Here, from its seat the mouldering earth is torn,

And by the flood to other masters borne;
While gathering there, it heaps the growing soil,

And loads the peasant with his neighbour's spoil."

Rowe's *Lucan*, vi. 464-476.

The embankments, in many parts, look down upon the adjoining country; and from time to time "the king of rivers" fully asserts his devastating power.

"There is an old channel of the Po in the territory of Parma, called Po Vecchio, which was abandoned in the 12th centy., when a great number of

towns were destroyed. There are records of parish churches, as those of Vico Belignano, Agojolo, and Martignana (which lie a little to the N. and N.W. of Casal Maggiore), having been pulled down, and afterwards rebuilt at a greater distance from the devouring stream. In the 15th centy. the main branch again resumed its deserted channel, and carried away a great island opposite Casal Maggiore. At the end of the same century it abandoned, a second time, the bed called 'Po Vecchio,' carrying away three streets of Casal Maggiore."—*Lyell*.

"Proluit insano contorquens vortice silvas
Fluviorum rex Eridanus, camposque per
omnes
Cum stabulis armenta tulit."

Georg., l. 481.

"Then, rising in his might, the king of floods
Rush'd through the forests, tore the lofty
woods,
And rolling onward, with a sweepy sway,
Bore houses, herds, and labouring hinds
away."

DRYDEN'S Georgics, l. 649-653.

The traveller will have full time to study, not only these quotations, but probably to read good part of the *Georgics*, in crossing the ferry, one of the clumsiest and worst ordered of its kind. The heavy crazy boat is mismanaged by three rowers, who have to contend here with the strength of the stream; now rowing, then punting, now dragging; so that, from land to land, the passage usually occupies a considerable time.

Shortly after, you reach *Sacca*. Here the dogana shows that you have entered the Parmesan territory.

Colorno, on the Parma, formerly the fief of a noble family, of whom the last member was the beautiful Barbara Colorno, sacrificed, as before mentioned, to the insane tyranny of Ranuccio I. Upon her execution the fief was confiscated, and the Palazzo became what it now is, the principal *villeggiatura* of the sovereign: it is a large and stately, but somewhat neglected, building. Under the Farnese family it contained several remarkable pieces of antiquity and works of art. A fine statue of Maria Louisa, in the

character of Concord, is its principal ornament. It has also some tolerable modern frescoes by *Borghetti*. The Church of *San Liborio*, near the Palazzo, has some rich ornaments and marbles.

Cortile San Martino. Here is another desecrated building, once a magnificent Carthusian monastery, with a fine church in the Renaissance style, neglected and falling into ruin.

The above is the only road on which there are post relays between Cremona and Parma; but there is a more direct one, which crosses the Po at the Porta di Cremona to Monticelli, from whence it branches off to the l. to Cortemaggiore, Busseto, Borgo San Donino, and Parma (see Rte. 34); and another to the rt., through San Nazzaro, Caorso, and Roncaglia, to Piacenza, about 20 m.

2 PARMA (Route 34).

ROUTE 36.

PARMA TO MANTUA, BY GUASTALLA.

(6 posts=53 m.)

Vicopré, with a small church in the style of the Renaissance.

Sorbolo, on the Enza torrent, a village and dogana; this place being on the frontier of Modena.

2 *Brescello*; pleasantly situated on the banks of the Po, here dotted with numerous islands. This town, which is now on the rt. bank of the Po, is one of those of which the site was formerly on the l. bank. "Subsequently to the year 1390, the Po deserted part of the territory of Cremona, and invaded that of Parma; its old channel being still recognisable, and bearing the name of Po Morto."—*Lyell*.

The road runs along the Po by Boretto and Gualtieri, and crosses the *Crostolo* torrent, which formerly separated Modena from Guastalla.

1 Guastalla.—(Inns: La Posta, Il Capello Verde, Il Leone d'Oro.) This

small city, containing between 2000 and 3000 Inhab., is quite in proportion to the duchy of which it is the capital. Guastalla belonged originally to the Gonzagas; in 1748 it was given to the Parma Bourbons by the treaty of Aix-la-Chapelle, the last of the Gonzagas of that branch having died in 1746. Forming with those of Parma and Piacenza the sovereignty of Maria Louisa, it reverted to the Duke of Modena on the death of that princess. In the Lombard times it was known by the name of *Guardstall*. It is a very primitive place, in which two physicians, two surgeons, and one midwife are paid out of the public funds to do all that is needful for all the members of the community. The statue in bronze of Don Ferrante Gonzaga I., by *Leone Leoni*, in the piazza, is the only work of art in the city. He is trampling upon Envy, represented in the shape of an ugly satyr. Don Ferrante had been accused of treason against the emperor, but he disproved the charge made by his enemies. The cathedral has only very recently obtained a bishop, the see having been instituted in 1828. There are eight other churches, and many charitable institutions.

Luzzara, on the banks of the Po, a village and dogana, and where a small body of troops is usually stationed. It is a point of much military importance; and here, in August 1702, the imperialists under Prince Eugene suffered a memorable defeat from the French.

One m. beyond Sailletto cross the Po by the ferry or porto of

2 *Borgoforte*, so called from the strong castle built here by the Mantuans in 1211.

1 MANTUA (Rte. 23).

ROUTE 37.

PARMA TO SARZANA, CARRARA, AND
LUCCA.

This road is kept in tolerable repair, but is heavy in winter, and at all times dull until it reaches the summit of the *N. Italy*—1854.

Apennines. It has been much improved of late years, and a diligence starts by it 3 times a week from Parma to Pontremoli, leaving at 5 A.M., and arriving at 3.15 P.M. It was much frequented in the middle ages by persons going to Rome from countries beyond the Alps; hence the names it bore of *Strada Francesca* and *Romea* then given to it. Anciently a branch of the Via Clodia appears to have traversed this pass of the Apennines. Since the death of Maria Louisa the Tuscan province of Lunigiana, of which Pontremoli is the capital, having been annexed to the sovereignty of Parma, the whole of this road, as far as the Sardinian and Modenese frontier stations of San Benedetto and Aulla, is within the Parmesan territories.

This route may prove convenient to persons desiring to reach the baths of Lucca, sea-bathing at Spezia, &c., from Lombardy, without going round about by Bologna on the E., or by Genoa on the W.

The only tolerable sleeping-place will be found to be Pontremoli, which may be easily reached in a summer's day from Parma.

Collecchio, a village pleasantly situated at the commencement of the hilly country; there is a fine Gothic church with a baptistery here. From Collecchio the road runs along the hills which bound the valley of the Taro, gradually approaching that river, to

2 *Fornuovo* (Forum Novanorum), at the foot of the Apennines, on the rt. bank of the Taro, at its junction with the Ceno, a considerable stream from the W.S.W. There are many vestiges of Roman antiquities in the more recent buildings of Fornuovo, particularly in the walls of the great church and some of the adjoining houses. The church is rather a fine Lombard structure; on the façade are some curious bas-reliefs, particularly one representing the Seven Mortal Sins. Fornuovo derives some celebrity from the battle fought here in 1495 between Charles VIII. of France on his return from Naples, and the Italian confederates under Francesco Gonzaga, Marquis
E

of Mantua, when the latter were defeated with great loss, although numbering more than four-fold the victorious army. The roads leading from Parma to Bargo Taro and Bardi separate here. There is a tolerable Italian Inn here (*Albergo Reale*); the people civil. The road begins to ascend rapidly from Fornuovo, over a spur of the Apennines separating the Taro and Bagnanza valleys, winding round the high hill of *Monte Prinzerà*, and passing through the villages of Piantogna and Cassio.

3 *Berceto* (*Inn*: *Albergo Reale*, rather better than at Fornuovo; the Diligence and Vetturini generally stop here) — a picturesque ancient town in the midst of the mountains. The church is a Gothic building; the piazza in front, the fountain, and the whole scene around, is singular; this is the last town before crossing the Apennines. The road from hence ascends the Bagnanza torrents to the Cisa Pass, where, before the incorporation of Pontremoli with Parma, the dogana stood. The Cisa Col is very wild and desolate, at an elevation of 3420 Eng. ft. above the sea; it is supposed that it was by this pass that Hannibal penetrated into Etruria, after having defeated Sempronius on the Trebbia. We here enter the province of Upper Lunigiana. The road descends rapidly by *Monte Lungo* and *Mignenza* on the Magra, the rt. bank of which it follows to

Pontremoli (*Inn*: *Il Pavone*, at the Posta: although not over clean, it is a tolerable house, with very civil people, and the best stopping-place between Parma and Sarzana). This city, of 3400 Inhab., which derives its name probably from a shaky bridge over the Magra (*Pons tremulus*), offers a striking contrast to all the traveller has hitherto seen. He finds himself amongst a new race, and many buildings have a peculiar character. Situated in a triangle formed by the junction of the Magra and Verde torrents, it consists of an upper and lower town, the former surrounded by massive and picturesque fortifications. Pontremoli, being during the middle ages as it were the key to

one of the most frequented passes of the chain between Tuscany and Lombardy, has repeatedly changed masters. Some of the old towers were raised in 1322 by Castruccio, the lord of Lucca; others by the Genoese, when they held possession of the Lunigiana. It also belonged for a time to Milan; and the armorial bearings of the Sforzas, and still more of the kings of Spain, show its ancient union to that powerful duchy. The lower town of Pontremoli has a more modern aspect; the Duomo, unfinished, was begun in 1620. Sta. Annunziata in the S. suburb was built in 1471; within stands a small octagonal temple of white marble and fine workmanship. The other churches are modernized. Pontremoli is 23 m. from Carrara.

The road, on leaving Pontremoli, runs parallel to, but at some distance from the Magra, passing *Villafranca*, where the Bagnone torrent enters it; several fine old castellated remains are scattered over the country on each side of the river.

Filattiera, between Pontremoli and Villafranca, has a fine old Rocca, once belonging to the Malespinas.

2 *Terra Rossa* (no Inn), near the junction of the Coviglia and Tavarone torrents with the Magra, both of which must be crossed on leaving it for Sarzana. Do not let travellers allow themselves to be imposed upon by the people offering assistance to cross these torrents, as it is unnecessary. A new road has been recently opened from Terra Rossato Sarzana by

Aulla (the Papagallo; a poor cabaret, outside the gate is kept by civil people); the country as far as Aulla is very beautiful; after leaving this town the Auletta torrent is crossed in a ferry-boat, the landing from which is bad for carriages on both sides. The Sardinian frontier is crossed at San Benedetto.

4½ *Sarzana*; an extra horse between Sarzana and Terra Rossa, both ways, from Nov. 1 to May 1. (Rte. 13.)

Travellers to Lucca and Florence need not go out of their way to Sarzana; after crossing the Auletta, on leaving Aulla, we enter the duchy of Massa

Carrara; the carriage-road ascends for 5 m. to

Ceserano, a small town, where a road branches off on the l. to Fivizzano, a newly-acquired possession from Tuscany of the Duke of Modena; from *Ceserano* a hilly road leads by Terenzo and Tendola to

Fosdinovo, a town of 1850 Inhab., very finely situated on a projecting part of the Apennines, and offering fine views over the Mediterranean, the Gulf of Spezzia, and the shore to the eastward; the myrtles grow wild in abun-

dance between *Fosdinovo* and the plain to the S. There is a good road of about 5 m. from *Fosdinovo* to *Portone*, where it joins the high road from *Sarzana* to *Lucca*, 3 m. below the former.

From *Fosdinovo* a considerable ascent of nearly an hour to *Monte Girone*, and an equal distance to *Castelpoggio*, where there is a kind of *Inn* (the *Pistola*). From *Castelpoggio* the road is good and very picturesque as far as *Carrara*. (See Rte. 40.)

SECTION V.

DUCHY OF MODENA.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
38 Parma to <i>Reggio, Modena,</i> and Bologna	365	39 Modena to Pistoja by Bari- gazzo and San Marcello . .	370

PRELIMINARY INFORMATION.

The present Duke of Modena, Francesco V., was born 1st June, 1819, and succeeded his father on the 21st January, 1846. In addition to his principal title he is Archduke of Austria, and Duke of Guastalla, Massa, and Carrara. His territories embrace the duchies of Modena Proper, Guastalla, and Reggio, on the N., and of Massa and Carrara, the district of the Apennines, and Fivizzano, recently acquired by exchange from Tuscany, on the S. The Modenese territory therefore extends from the Po to the Mediterranean, although the portion of sea-coast is very small, and devoid of ports or harbours.

§ 1. AGRICULTURE.—COMMERCE.

Modena is of somewhat greater extent than Parma. Its soil and productions are similar, except to the S. of the Apennines, where the olive and orange grow in the open air. The population in 1850 amounted to 586,458 Inhab. The farms are small, and the métayer system prevails. Agricultural industry is in a rude state, and the duchy seldom yields sufficient grain for the inhabitants, who live in great part on chestnuts and chestnut flour, polenta, and a few vegetables fried in common olive oil. Wheat, maize, wines, olives, silk, hemp, and some flax, are the principal objects of culture. The valley of Garfagnana is that alone in which dairy pasture is followed to any extent. The Duke and a few of the principal landlords own the large flocks of sheep which pasture on the Apennines and the slopes of the mountains. On the latter, pine, oak, and chestnut trees abound. The vine is extensively cultivated about Reggio and Modena, from which a large quantity of wine, of a strong rough description, is exported to Lombardy. The labouring population live in general very sparingly, and are seldom able to use animal food. Iron and some other minerals are found: the marble of Carrara forms the most valuable article of mineral export. Some silk-works, linen and canvas, leather, paper, glues, and pottery, all on an insignificant scale, comprise the manufacturing industry of this small state. Its trifling commerce is, like that of Parma, confined to an interchange of its few surplus products for sugar, coffee, and articles of luxury; all of which, from both being inland countries, are comprised in the trade of the surrounding maritime states.

§ 2. POSTING.—MONEY.

The posting regulations are the same as in the Lombardo-Venetian kingdoms; the currency is Italian or Austrian. The visa of the Austrian government to the passport is sufficient for travelling in the duchy of Modena.

ROUTE 38.

PARMA TO REGGIO, MODENA AND BOLOGNA.

7½ posts=62 m.

Quitting Parma, you resume the Via Emilia, stretching out in a straight line before you. Fine views of the purple Apennines in the distance.

San Lazzaro; the name of this place indicates the former existence of the ancient hospital. Lepers were strictly prohibited from entering the city of Parma, hence the necessity of this house of refuge. The Portone di San Lazzaro, which crosses the road, was erected for the purpose of commemorating the solemn entry of Margaret of Medici, when entering Parma for the purpose of celebrating her marriage with the Duke Odoardo.

San Prospero. Then by a long bridge cross the torrent Enza, furious in winter, but in summer having its course marked only by a bed of stones. The Enza abounds, nevertheless, with excellent fish. About a mile further on enter the territory of Modena, and encounter a custom-house at

1½ *San' Ilario*. 5 m. S. of this lies *Montecchio*, celebrated as the birth-place of Attendolo Sforza, the father of Francesco Sforza, the founder of the great but unfortunate second dynasty of Dukes of Milan.

Cross the *Crostolo* torrent, which, under the French, gave its name to the department, before reaching

1½ *Reggio* (*Inns*: Posta, Giglio), a flourishing city, containing upwards of 16,000 Inhab. *Regium Lepidi* was founded by, or at least received the privileges of a Roman colony from, *Æmilius Lepidus*. The devastations of Alaric, and the restoration of the city by Charlemagne, have effaced almost every vestige of antiquity. A curious Roman statue of Janus, of fairly good workmanship, but lacking both arms, is built into the corner of a house near the *Palazzo de Bechi*, like the *Uomo di Pietra* at Milan. A statue, which is said to be that of Lepidus, is preserved in the *Palazzo del Comune*.

Several curious Roman inscriptions and altars are preserved in the cortile and arched porticoes of this building.

The great romantic poet of Italy was born at Reggio, and the house in which Ariosto first saw the light is, according to immemorial tradition, pointed out near the Palazzo del Comune. Some, however, maintain that Ariosto *must* have been born within the precincts of the citadel. The house itself has no appearance of age, and has nothing but the tradition to render it remarkable.

The *Duomo* is of the 15th century. The façade, which is unfinished, is ornamented with marble columns, and recumbent on the pediment of the great door are fine statues of Adam and Eve, by *Clementi*. They are larger than life, and *Clementi* has evidently imitated his master, Michael Angelo, in the position of the figures, which are like the "Morning and Evening" in the Laurentian Chapel at Florence; besides these there are SS. Chrysanthus and Darius, and other patron saints.

Within the cathedral are several other fine works by *Clementi*:—The Tomb of Ugo Rangoni, Bishop of Reggio. He is represented in the attitude of benediction, larger than life. By *Clementi* also are the bronzes of the High Altar, representing Christ Triumphant, and the statues of Saints Prosper, Maximus, and Catherine in the choir. *Clementi* himself is buried in this cathedral, under a monument sculptured by his able pupil, *Pacchione*, who was both a sculptor and an architect. In a chapel is a statue of Bishop Ficarelli, who died in 1825. It is above the ordinary run of modern Italian sculpture. A supposed *Caracci* in the choir is much damaged. Another monument is that of Francesco Maria d'Este, late Bishop of Reggio, died 1820. He left all his property to the cathedral.

Madonna della Ghiara. The plan of this church is a Greek cross. It was begun in 1597 from the designs of *Balbi*, and completed by *Pacchione*, who added the vaulting of the cupola. The architectural details are good. The

interior is covered with frescoes. Large and small there are upwards of 200 compartments thus decorated, and in good preservation. One series is by *Luca Ferrari* (1605-1654), a native of Reggio, the disciple of Guido, more "grandioso," says Lanzi, than delicate, yet with a share of the grace of his master. Amongst these are several Scripture histories, which, like all the paintings throughout the church, are explained or allegorised by short mottoes; as, for example, Rebekah at the Well, "*Hausit aquas in gaudio, de fonte Salvatoris.*" Another series is by *Tiarini*, of Bologna (born 1577, died 1668). This painter, who lived during the greater part of his life at Reggio, was in some respects formed by the Caracci, yet preserved a distinct character. His compartments also are Scripture histories, intermixed with devices:—Samuel offered by his mother to the High Priest is one of the best, with the motto "*Quod Deo vovit, devote reddidit.*" A third series is by *Lionello Spada* (1576-1622), a friend, and yet in some degree a rival, of *Tiarini*, and to whom he was superior in colouring, but inferior in design. *Spada* was here in direct competition with *Tiarini*, and the series which he has left contains some of his most carefully executed works. In this series, Esther before Ahasuerus, "*Humiles exaltati sunt,*" is the best. By *Desani* (1594-1657), a pupil of *Spada*, and who established himself at Reggio, is a curious series of figures, representing eight religious orders, with the virtues supposed to belong more particularly to each. By *Gavasseti* (died 1628), a beautiful series of Prophets and Virtues. Many of the paintings of emblems are clever. A Crucifixion, by *Guercino*, seems a fine picture, but it is dirty and ill seen. The original *Madonna della Ghiara*, once an old painting upon a garden wall, has long since perished. The present one was painted in 1573, and placed in a magnificent shrine or altar, ornamented with mother-of-pearl and coloured marbles: beautiful lamps of silver are suspended before it. The tomb of *Maria Teresa Cibo*, wife of

Ercole III., was erected by her daughter, *Maria Beatrice*, in 1820: it has a good bust of the deceased over it.

The very ancient Basilica of *San Prospero* (which stands behind the cathedral) was entirely rebuilt in the 16th century. The demolished building was in the Lombard style. Six colossal lions of marble, which supported the portals, are still before the modern church. One grasps two skulls with his hind paws; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged, frescoes by *Campi* and *Procaccini*—amongst other subjects, the Last Judgment, Heaven, Purgatory, Hell—decorate the vaultings. Other paintings are by *Tiarini*. In the sanctuary are some statues, a crucifix, and massive ornaments, in silver.

Great rents, now filled with mortar, show the damage which the church sustained, a few years ago, by an earthquake.

Reggio has a good public library and a museum. In the latter are the collections of the celebrated *Spallanzani*: he was born at Scandiano, within the district of Reggio, and therefore the inhabitants of the city consider him as their fellow-citizen. Reggio is also the country of *Valesnieri*, *Toschi*, and *Paradisi*. There is an active trade here in wine, silk, cheese, and hemp, so that the place has an air of prosperity.

A road much improved of late years, and with a military object, leads from Reggio to the shores of the Mediterranean by the Pass of *Sassalbo*, *Fivizzano*, and *Sarzana*, through a country offering little interest, and only one decent resting-place at *Castelnuovo nel Monte*; there are no relays of horses upon it, and it is chiefly traversed by persons carrying fish from the Gulf of *Spezzia* to Reggio and *Rubiera*; it is probable it will now be more travelled over, since the district of *Fivizzano* has been united to the possessions of the Duke of *Modena*.

About 12 m. S.W. from Reggio is *Canossa*, celebrated as the place where the Emperor *Henry IV.*, after suppli-

cating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII.

1 *Rubiera*, a m. before reaching the *Secchia*. This place, surrounded by very fine fortifications, was a fief belonging to Bojardo, Lord of Scandiano, and author of the 'Orlando Innamorato.' There are remains of a Roman bridge over the *Secchia*.

The road continues through a plain, with many vines; but, in other respects, with somewhat diminished fertility.

1 MODENA (*Inns*: Albergo S. Marco; it belongs to the government, and is kept up partly at the Duke's expense. Albergo Reale; a new house; good and moderate), anciently *Mutina*, possesses nothing but the features of land and stream to recall its early history. The city is pleasantly situated between the valleys of the *Secchia* and the *Panaro*, and the verses of Tassoni well describe the locality. — *Secchia Rapita*, canto i., st. 8, 9.

"Modana siede in una gran pianura,
Che da la parte d' Austro, e d' Occidente,
Cerchia di balze, e di scoscese mura
Del selvoso Apennin la schiena argente;
Apennin, ch' ivi tanto all' aria pura
S' alza a veder nel mare il Sol cadente,
Che su la fronte sua cinta di gelo
Par che s' incurvi, e che riposi il cielo.

Da l' Oriente ha le fiorite sponde
Del bel Panaro, e le sue limpid' acque,
Bologna incontro, e a la sinistra l' onde,
Dove il figlio del Sol già morto giace,
Secchia ha da l' Aquilon, che si confonde
Ne' giri, che mutar sempre la piacque;
Divora i liti, e d' infeconde arene
Seminia i prati, e le campagne amene."

The city, which contains about 80,000 Inhab., is fortified, and the ramparts, though destitute of strength, offer a very pleasant walk. The views of the Apennines from them are peculiarly beautiful. One curious reminiscence is connected with the ramparts of Modena. The hymn sung by the Roman sentinels as they paced the summit of the wall, when they awaited the attack of the dread Hungarians, is still preserved.

The Citadel, and its *place d'armes*, include perhaps fully one-third of the

area of the capital, which possesses a character differing much from the other Lombard cities in its domestic architecture, it being more of a German cast.

The *Duomo*. "This splendid building was begun in 1099, at the instance and with the assistance of the celebrated Countess Matilda, of whose vast possessions Modena formed a part. In 1108 the work was so far advanced that in that year the body of St. Geminianus, the patron saint of Modena, was translated into the new Basilica, which was at the same time consecrated by Pope Paschal II., in the presence of the Countess Matilda. The bulk of the fabric therefore belongs to the close of the 11th century. The name of the architect was Lanfrancus, as is proved by an inscription still extant on one of the external walls; but it is not known whether he was a native of Modena or not. The style is Lombard throughout. External arcades ornament both the W. end and the great semicircular apse. In the interior, monsters and grotesque images are still retained in the capitals of some of the pillars. But a feature which is not found in the old Lombard churches may be remarked here, in the large projecting porch, two stories in height, which advances before the principal entrance; and in the lions, on the backs of which the pillars of the porch repose. Though projecting porches were an essential part of the primitive churches, they seem to have been abandoned under the Lombard dynasty, and not to have been resumed till the 11th century, when they became universal. The lions are symbolical. They were intended to represent the strength and vigilance of the Church. At a later period the animals which were introduced in the porches often represented the arms of the state to which the building belonged. For example, the griffin is the crest of Perugia, and the wolf that of Sienna. Perugia and Sienna were constantly at war: in consequence, the doorway of the Palazzo Publico of Perugia is decorated with a griffin tearing a wolf.

"On either side of the nave there are galleries. Under the chancel is a lofty crypt. To gain elevation for the crypt, the chancel is approached by several steps, as at S. Miniato and elsewhere. The portals exhibit ornaments and bas-reliefs of different periods, from the 12th down to the 14th century. The earliest are executed with little skill, though they must have excited great admiration at the time, as an inscription preserves the name of the artist. Over the head of one of the figures, at one of the side-doors, appears the name of Artres de Bretania—a proof that the legends of romance were popular in Italy in the 12th century."—*G. Knight*.

The sculptures on the doorway represent the principal events of the life of St. Geminianus, the patron of Modena; amongst others, his expelling the Demon from the Daughter of the Emperor Jovinian. Others represent Scripture histories. The portal near the campanile shows a city walled and turreted, assailed by knights with the pointed shields and conical helmets of the 11th century, and whose names are written in barbarous characters. Here are the names of some of the heroes of the round table. Many ancient Roman inscriptions and tombs are about the façade. Behind the altar of the crypt is the tomb of San Geminiano. The scurolo has been altered: the original architectural features are singular. The marble columns supporting the church itself have capitals nearly resembling the Corinthian.

The paintings in the Duomo are below mediocrity. It contains, however, some good works of art. The screen of red marble which surrounds the choir, finished at the top by small double columns, supporting a species of balustrade, is peculiar. An altar-piece in the style of the Renaissance, in terra-cotta, with abundance of small curious statues. Another altar-piece contains the earliest known specimen of Modenese art. It is by *Stefano de' Serafini* di Modena, and was executed 1385. It is hard and dry, and more

than usually Byzantine. The pulpit is of marble, sculptured, 1322, by *Tomaso di Campione*; and their, *tarsatura* of the stalls in the choir, executed in 1465, should also be noticed.

Near the sacristy, in a niche, behind and above an altar about half-way up on the N. side, is a beautiful group of the Nativity, in terra-cotta, by *Begarelli*. So many of the works of this admirable artist have perished, that this is kept shut up, but it will be opened by the *custode*. The tombs in this cathedral are interesting. Several, belonging to the Rangoni family, are of a grand period of monumental art. That of Claudio Rangoni, designed by *Giulio Romano*, consists simply of a sarcophagus beneath a canopy. Two angels, supporting a tablet in which the initials I.H.S. are inscribed, above, and a similar one below, constitute its only ornaments. Claudio, who died 1537, at the age of 29, succeeded his father, Francesco Maria, as Count of Castelvetro. He was a great protector of literature. He was married to Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument to his memory. The tomb of Lucia Rusca Rangoni, his mother, is even more simple—a vase crowning a sarcophagus. This is also by Giulio Romano. There is a striking monument of Ercolo Rinaldo, the last duke of the House of Este, a prince of no ordinary merit. Deprived of his dominions by the French invasion, a principality was erected for him in the Breisgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct. 1803. He married Maria Teresa Cibo, Sovereign Princess of Massa Carrara, the last heiress of the noble family of Cibo Malespina. It is she who is buried at Reggio. They had but one daughter, Maria Beatrice, who married the Archduke Ferdinand of Austria. The duchy had been previously secured to her by the treaty of Versailles. She died at Vienna, 1829, at an advanced age. The late duke, Francesco IV., was her son.

"The campanile, or *ghirlandina*, as

it is called, from the bronze garland which surrounds the weathercock, is 315 ft. high, and is one of the four towers of which the North of Italy has reason to be proud. Whether it was undertaken at the same time with the church is uncertain; but the square part of it must have been complete in 1224, for in that year it was seized upon by one of the factions who at that time disturbed the peace of Modena. The upper pyramidal part was only finished in 1319."—*G. Knight*.

In this tower is still kept the old worm-eaten *Secchia rapita*, or the wooden bucket, which, taken by the Modenese from the Bolognese in the battle, or rather affray, of Rapolino, Nov. 15th, 1325, was here deposited by the victors, the *Geminiani*, as a trophy of the defeat of the *Petronii*, with wonderful triumph, as described in Tassoni's celebrated poem:—

"Quivi Manfredi in su l'altar maggiore
Pose la Secchia con divozione:
E poi ch'egli, ed il clero, e Monsignore
Fecero al Santo lunga orazione,
Fu levata la notte a le tre ore,
E dentro una cassetta di cotone
Ne la torre maggior fu riserrata,
Dove si trova ancor vecchia e tarlata.

Ma la Secchia fa subito portata
Ne la torre maggior, dove ancor stassi
In alto per trofea posta, e legata
Con una gran catena a curvi sassi.
S'entra per cinque porte ov'è guardata,
E non è cavalier, che di là passi,
Nè pellegrin di conto, il qual non voglia
Veder sì degna e gloriosa spoglia."

Secchia Rapita, cant. i. 63.

The Modenese and Bolognese are respectively called *Geminiani* and *Petronii*, from their patron saints Geminianus and Petronius.

San Francesco, near the southern gate, a Gothic church, desecrated by the French, and restored for divine worship by the late Duke.

S. Agostino, now called *S. Michele*, on the S. side of the street, near the Milan gate; over the door is "Pantheon Estense." In the 1st chapel, on the rt., is the remarkable group of the Taking down from the Cross, by *Begarelli*. It is of terra-cotta: the figures, which are as large as life, are

full of animation. "If his clay could become marble," exclaimed Michael Angelo, "woe to the antique!" "*Se la creta delle figure di costui diventasse marmo, guai alle statue antiche!*" The by-name of *Begarelli* or *Bigarino*, for they called him either way, was "*Il Modano*." His compositions show much grandeur of conception.

The *Ducal Palace* was begun in the 17th century. Much was added by the late Duke, and it is now a fine building. It is said that, when the late Emperor of Austria visited the Duke, he clapped him upon the shoulder, saying, "*Va bene, Francesco, hai più bel palazzo dè me*." It contains court after court, with open staircases, galleries, arches upon arches, such as are seen in the background of old Italian pictures. Other parts remind one of Heidelberg, though in a less elaborate style.

The collection of paintings in this palace is large: some are good, but the best, including the *Notte of Correggio*, were sold in the last century, and are now the chief ornaments of the Dresden gallery. Amongst these which remain are the following:—a Crucifixion, by *Guido*; the single figure on the cross, the background in awful darkness, has a fine and simple effect. *St. Roch in Prison*, by *Guido* also, in his early manner. Martyrdom of *St. Peter*, *Guercino*; fine, but with the characteristic coarseness and scattered lights which often mark this artist's style. *Rinaldo and Armida*, also by *Guercino*. A Crucifixion, by *Pomarancio*, like *Guercino*; fine, but with the same defects. A Holy Family, said to be by *And. del Sarto*, but not an undoubted original. The Virgin appearing to the Carthusians of Bologna; a striking picture, by *Dosso Dossi*, of Ferrara, by whom are many other good paintings (the Annunciation, the Adoration of the Shepherds, &c.). The Crucifixion, by *Andrea Mantegna*; hard and stiff in style, but a curious and interesting old picture full of figures. The Virgin and Child above and three Saints below, of whom *St. Pellegrino* is in the centre, *Garofalo*: another Virgin with *Angela* round her.

by the same artist. The Assumption of the Virgin, the Twelve Apostles standing below; a large and fine picture, by *Francia*. The Circumcision, by *Procaccini*, a large picture with colossal figures; a fine specimen of the master. Portrait, by himself, of *Ludovico Larea*, a Modenese artist, imitator of Guercino. Some of the most interesting pictures in this collection are the Four Elements, two by *Ludovico*, two by *Annibal Caracci*. They are well placed over four doors in the palace: *water* is the finest. An Assumption of the Virgin is also by *Lud. Caracci*. The Nativity, a beautiful sample of *Pellegrino Munari*, a Modenese, and the scholar of Raphael, who is said to have been assassinated. This picture was formerly in the church of St. Paul. St. Francis offering Flowers to our Lord, the Virgin, &c., by *Leonello Spada*. In one of the rooms are frescoes by *Nicolo del Abate*, the subjects taken from the Trojan war, as described in the *Æneid*. The ceiling of the great hall is painted by *Franceschino da Bologna*, an artist whose style resembles that of Luca Giordano. Here also are fine pictures by *Procaccini*, *Crespi*, and *Tiarini*. There are also a good many family pictures; amongst others, one by *Solì* of the Duke Ercole Rinaldo, which entirely exculpates the artist from the charge of flattery. The library, the *Biblioteca Estense*, is rich in manuscripts. Three of the most learned men in Italy, Zaccaria, Tiraboschi, Muratori, have been its curators. The museum contains some curious mediæval sculptures.

Quitting Modena, you pursue the Via Emilia. The plain is covered by a soil of great fertility. Most of the land is used for grazing. Long rows of trees, generally festooned by vines, divide the fields; but where the vines are trained against the mulberries they are not festooned.

Sant' Ambrogio. The Panaro is crossed by the bridge built by Duke *Ercole Rinaldo*, and which is finely flanked by four solid towers.

Here you quit the duchy of Modena,

and enter the papal territory. The douaniers of his Holiness are civil, and usually give no other trouble except that of desiring the gentlemen of the party to get out of the carriage and declare, as gentlemen, that they have nothing liable to the duties. 24 pauls are paid for the barriers; the traveller receives a *bolletone* in return.

Castel Franco, or *Forte Urbano*. The old walls and ramparts of the castle, called after Urban VIII., who built it, are picturesque. The church possesses a dubious *Guido*. The site of the battle between Mark Antony and the Consul Hortius and Pansa is supposed to have been in this neighbourhood.

1½ *Samoggia*. } *Handbook for*
1½ *Bologna*. } *Central Italy*.

ROUTE 39.

MODENA TO PISTOJA, BY BARIGAZZO AND SAN MARCELLO.

This is a long dreary road, through a country offering little interest except to the geologist. It traverses the central chain of the Apennines three times. On the northern side of the Apennines it is not, generally speaking, in good repair, where it runs through the Modenese territory; the contrary is the case with the Tuscan portion. There are neither post-horses nor diligences; but vetturini sometimes travel by it, employing two days and a half between Pistoja and Modena. Were it kept in better repair it would offer, now that the railroad is completed between Pistoja and Florence, some advantages to the traveller going from Verona and the Italian Tyrol to the shores of the Mediterranean.

Formigine, a town of 1800 Inhab., is the first stage, 9 m. from Modena, on the plain, in a district rich in grain, vines, and mulberry-trees.

Marinello, 5 m. farther, entering the hilly region.

Paullo or *Pavullo*, a borgo, 35 m.

from Modena; 4 m. beyond which the road, which had hitherto run nearly S., changes its direction to W.S.W., turning abruptly round the picturesque hill of

Montecucullo, with a castle on the summit, the birthplace (in 1609) of the celebrated military commander Montecuculli, the rival of Turenne and Condé. A dreary road of 15 m., through a pasture country, leads to

Barigazzo, a small hamlet, close to which are emanations of carburetted hydrogen gas, similar to those near Pietramala, on the road from Bologna to Florence, and which ignites on a light being applied to it. Ascending along the Scoltenna torrent we reach

Pieve Pelago, a village of 1800 Inhab., in a cold inhospitable region; and 7 m. higher up the hamlet of *Fiumalbo*. Here the principal ascent of the Apennines commences, having the Monte Cimone, the highest peak of this part of the chain, about 4 m. on the l. The most elevated point of the road, at the Col dell' Abbetone, is 6310 ft. above the sea. Here we enter the Tuscan territory, Pistoja being 35 m. distant, and by a rapid descent of 7 m. reach

Cutigliano, a village of 1200 Inhab.,

on the Lima river, which we follow as far as

San Marcello, a prosperous borgo on the Limastre. There are large paper mills and cloth works in the neighbourhood. A bridle-path leads down the ravine of the Lima to the baths of Lucca. There is a beautiful road of 22 m. from San Marcello to Pescia by Petiglio.

From San Marcello the road to Pistoja runs easterly, ascending again the central chain by *Cartreze* and *Barde-lone*, to descend to Ponte Petri, a bridge on the river Reno, and near its source. Here we are again on the N. side of the Apennines.

From *Ponte Petri* (Pons Presbyteris) the road ascends along the Reno, here a mere mountain-torrent, to the hamlet of *Piastre*, close to its source. By a slight ascent to Cireglio, from which the water runs towards the Ombrone, the central chain is crossed for a third time. The space which here separates the affluents of the Po and Arno is perhaps less considerable than at any other point. The road now descends along the Ombrone, which it crosses by a bridge at Burgianico, 2 m. before arriving at

Pistoja. (See Rte. 40.)

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